



SPECTRUM III

The Best in Contemporary Fantastic Art

THIRD ANNUAL COLLECTION EDITED BY
CATHY BURNETT & ARNIE FENNER
with JIM LOEHR

Spectrum III

Edited By
Cathy Burnett & Arnie Fenner
with Jim Loehr

Heroes and villains, monsters and angels, astronauts and aliens and everything in between burst to vibrant, colorful life within the pages of *Spectrum 3, The Third Annual Collection of the Best in Contemporary Fantastic Art*.

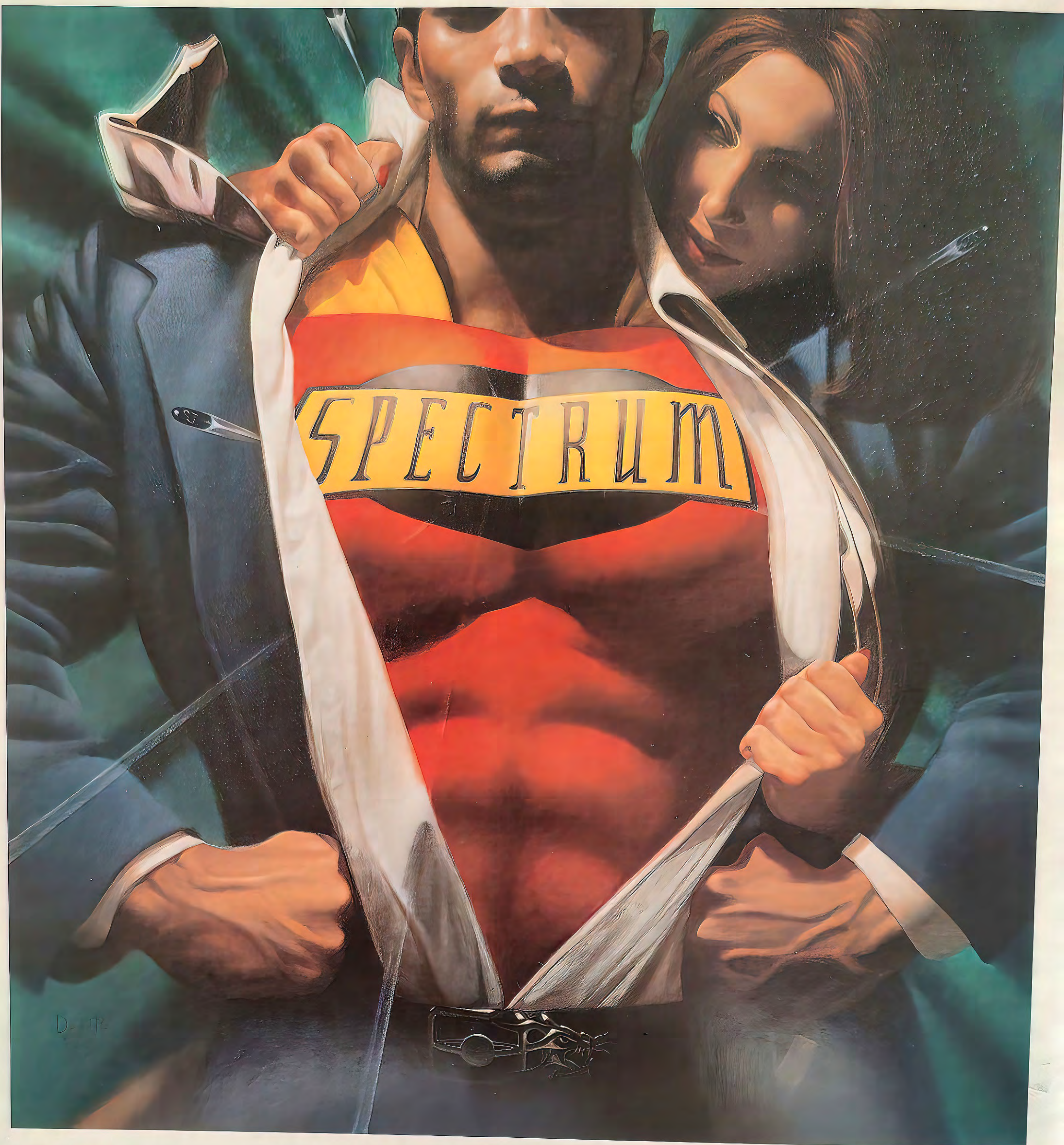
Selected by a blue-ribbon jury of artists, designers, and art directors, *Spectrum 3* follows upon the heels of its Locus and Chesley awards-winning and Hugo award-nominated previous volumes with an exciting array of magnificent work by the world's leading creators.

Featuring nearly 250 drawings, paintings, and sculptures by over 100 artists, *Spectrum* has become one of the most anticipated books of the year for aficionados of fantastic art. New to this year's edition are an illustrated "Year in Review" which charts the highlights of the field and a section devoted to 3-D creations. Readers will also find the winners of the Association of Science fiction & Fantasy Artists' annual Chesley Awards along with *Spectrum's* recognition of its second Grand Master Award recipient Don Ivan Punchatz.

If you want to explore other worlds and altered realities, places that never were and futures that might be, you'll need a guidebook.

This is it.

Spectrum III



Spectrum 1995

Call for Entries Poster

Painting & concept: JOSEPH DeVITO

art director/designer: Arnie Fenner

medium: oil on board

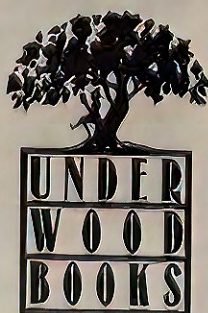
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Spectrum III

The Best in Contemporary
Fantastic Art

T h i r d A n n u a l C o l l e c t i o n

Edited By
Cathy Burnett & Arnie Fenner
with Jim Loehr



Grass Valley, CA
1996

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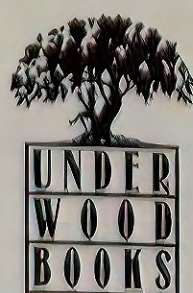
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Special thanks to Rick Berry for his continued support and enthusiasm.

Dedicated to the memory of
GEORGE W. FENNER
1922—1995

Recipient of 3 Bronze Stars for valor
during the Battle of the Bulge.
Computer banking pioneer.
Scoutmaster.
Community leader.
Loving husband of 51 years.
Doting grandfather.
A man anyone would be proud to call "Dad."

I was fortunate that he was mine.
A.F.



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& Jim Loehr



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We like to think of each volume of *Spectrum* as a multi-faceted time-capsule that future readers can delve into as a reference guide to the ongoing evolution of fantastic art and the people who create it.

The additions and changes to this third collection are meant to build upon that perception.

The volume of dimensional entries to this year's competition and the unique sensibility of creating 3-D work warranted the separate category you'll discover in the pages ahead. Whereas the "Year in Review" is more of an experiment: it's not an easy task to track trends and highlights of a field as broad and varied as fantastic art and its inclusion in future volumes will depend on how close it comes to achieving its goals. We are also planning on instituting a "Hall of Fame" next year.

Some readers and critics have raised the question as to how work is selected for the *Spectrum* annuals. Or, more directly, "How can this be a 'best of the year' compendium if *fill-in-your-favorite-artist's-name-here* isn't included?"

The field of fantastic art is so incredibly large and diverse that it is virtually impossible for any editor or group of editors to see even close to a majority of the work produced each year—despite intent and diligence something of value would inevitably be overlooked. And even if that approach were taken, the logistics of tracking down usually uncredited artists' addresses and finding out if they wanted to be a part of this book would be a time-consuming nightmare.

The *Spectrum* call-for-entries competition wasn't established to pit talents against each other; rather, it was the only way that we could insure that a jury of creatives had the broadest selection from which to choose and that the artists participate because they *want* to be a part of the process. The rotation of judges each year helps to promote diversity and our attempts to reach an ever-increasing range of creatives, both in the U.S. and abroad, is evidence of our desire to see this project grow. For some there will be disappointments: not everyone who submits work will have it accepted, regardless of status, popularity, or financial success. Likewise, there will always be some artists who choose not to participate and might seem conspicuous by their absence. Hopefully time will change their minds.

But as we've stated from the beginning, reputations and politics don't enter into the equation for *Spectrum*: quality will always be the criterion for inclusion in these annuals.

If that doesn't constitute a subtitle of "year's best", then nothing will.

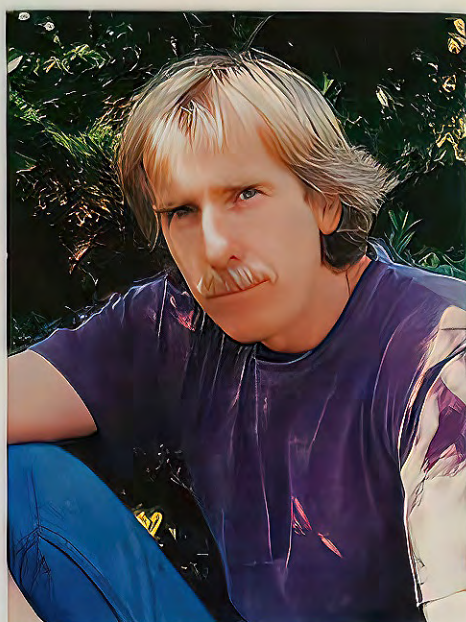
Our thanks to the creative community for their continued support, to the jury for the arduous task of selecting work for this annual, and to the book-buyers who have enthusiastically embraced this series. With your help we'll be around for quite some time.

*Only through art can we emerge from ourselves
and know what another person sees.*

MARCEL PROUST

THE SPECTRUM JURY

Gary Ruddell
artist



Harlan Ellison
writer/designer



Photograph: Christer Akerberg/Sweden

Bill Nelson
artist



Mike Mignola
artist



Terri Czeczko
art director:
Asimov's SF Magazine
& Analog



Jill Bauman
artist/artists' representative



Denis Kitchen
artist/publisher Kitchen Sink Press





Spectrum

GRAND MASTER AWARD

DON IVAN PUNCHATZ

To understand Don Ivan Punchatz, picture him as an artistic chameleon, someone who is able to smoothly change from photo-realist to cartoonist to surrealist to graphic designer as the assignment or his temperament dictates. And while Punchatz has a closet full of stylistic hats he has worn throughout his career, high quality and enormous talent are the two constants that set his art apart from the pack.

Born September 8, 1936, Punchatz grew up in New Jersey ("I was like a real hick," he says) and was entranced by the animated Disney films, the E.C. comics work of Jack Davis, Frank Frazetta, and Wally Wood, and Hal Foster's *Prince Valiant* and Burne Hogarth's *Tarzan* newspaper strips. With his mind set on illustrating comic books he was awarded a scholarship to the School of Visual Arts upon graduating from high school and, surprisingly, fell under the tutelage of his boyhood idol Burne Hogarth.

Hogarth gently dissuaded Punchatz from a career as a cartoonist by introducing him to the broader world of illustration and art history that existed beyond comics. The influence of Salvador Dali, Magritte, and Hieronymous Bosch began to show in his work. Punchatz augmented his education at the School of Visual Arts with 2½ years of night classes at Cooper Union. After graduation he went to work for the New York advertising agency Warwick & Legler, eventually becoming a TV ad-campaign art director.

Drafted in 1959, he worked as a medical-training illustrator at Fort Sam Houston in San Antonio, Texas, while maintaining a freelance career and a career in fine arts. Upon his discharge Punchatz accepted a job as art director for the Pittsburgh agency of Ketchum, MacLeod & Grove. In 1969 he decided to move back to Texas so his children could grow up near his wife's family. Shortly thereafter Punchatz's legendary Sketchpad Studio was born. Employing students he spotted while teaching illustration at Texas Christian University as interns, The Sketchpad became an exciting training ground for some of the nation's top artists, including Stan Watts, Gary Panter, Ray-Mel Cornelius, Roger Stine, Jose Cruz, Georganne Deen, Michael Wimmer, Steve Pietzsch, and Melinda Bordelon.

From *Time Magazine* to Exxon to Pepsi to *National Lampoon* to Berkley Books to *Playboy*, Punchatz's roster of A-list clients is as long and enviable as his list of artistic awards and honors: the quality of his art, regardless of subject matter, sets standards most can only dream of attaining. His work fetches handsome prices in fine art galleries and he is represented in the collections of several major museums, including the Smithsonian Portrait Gallery. Funny, outspoken, and selectively anti-authoritarian, Don Ivan Punchatz is a groundbreaking maverick, not only in the field of fantastic art, but in the worlds of commercial illustration and fine art as well.

The Sketchpad alumni bestowed upon him the title of "The imperial, majestic studio chair of our lord and leader, the ever powerful, dragon and monster renderer and knight of nights, our humble master, giver of paychecks, the illustrious Don Ivan Punchatz."

He's all of that. And more.

born September 8, 1936

Spectrum

THE YEAR IN REVIEW

by Arnie Fenner

Fantastic art, in all its varied forms, is not limited to a handful of magazines or publishers; it's part of the mass consciousness with an appreciation that is cultivated from infancy. There is a fascination with places and people and things that have never been and there are artists and advertisers and publishers and producers happy to provide images to cater to the interests of a world-wide market.

And it's impossible to keep track of everything of value and interest, especially on an international scale. With that in mind, this review is one person's perceptions of the previous year's highlights (primarily *American* highlights at that) and is not exhaustive or all-inclusive by any stretch of the imagination. Anyone involved in any capacity with the fantastic arts is encouraged to provide news, insights, sample products, and observations to us at the Spectrum Design address (listed in the back of this book) for possible inclusion in next year's review.

ADVERTISING

Perhaps nowhere else in the world of graphics has the computer had as profound an effect as it has had on the field of advertising. Adobe's Photoshop program in particular has changed the way art is being created: the ability to collage, layer, manipulate, paint, and retouch at the click of a mouse (provided you're computer savvy) has inexpensively opened a world of possibilities. It's sobering to look over the previous year's crop of movie posters and realize that the lion's share were created using Photoshop or a similar paint program.

Too, since advertising is historically a short deadline, faceless—with some exceptions—industry (the product is what's supposed to draw your attention, not who called your attention to it), it's natural that computers have gained such ready acceptance and use in the industry.

Which isn't to say that traditionally created art has lost its appeal to advertisers, including software giant Microsoft, whose Canadian ads featured a surreal carnival scene painted by Brad Holland. 1995 saw a wealth of wonderful work for a who's-who of clients by Mark English, John Rush, Jerry Lofaro, Gary Kelley, Carter Goodrich, Daniel Craig, Bill Nelson and literally an army of others. Many believe the most memorable thing about the film *Cutthroat Island* was Drew Struzan's poster. Of special note were Bill Mayer's series of wacky monster paintings for a variety of companies and Mark Fredrickson's schizophrenic, forced-perspective fantasies for everyone from clutch manufacturers to paper companies.

EDITORIAL

The transformation of *Omni* from a newstand magazine into an on-line entity was a sad end for a highly-visible symbol of success for the science fiction field. Though more of a "science" magazine (despite a perplexing focus on fringe-science topics like UFOs in the last year of publication) than one of fiction, the genre had embraced it as one of its own. The decision to go digital seemed



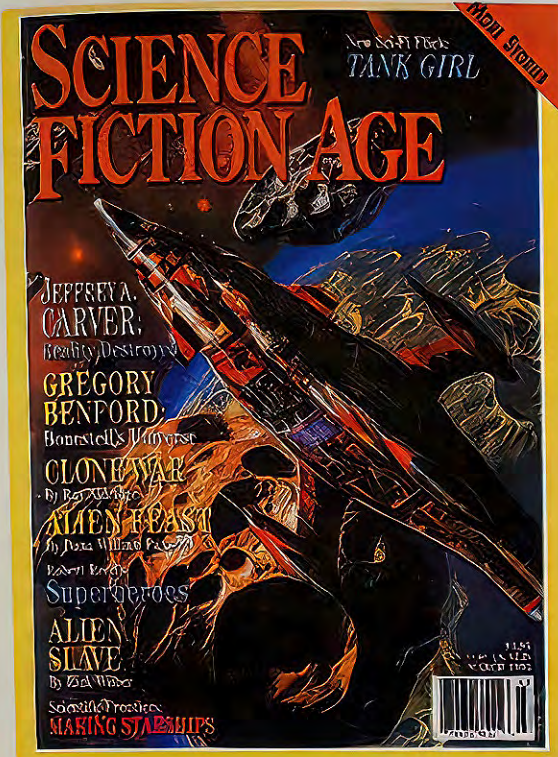
Cover artwork by Chris Moore

overly optimistic at best—it's doubtful that there are 600,000 readers on the Internet who will have the patience or desire to visit on-line. Reading, like viewing art, is a personal activity; the computer, with all its wonders and despite all the "information superhighway" hype, is still incredibly artificial and impersonal.

The magazine, as in years past, featured sophisticated, interpretive illustrations by Michael Parkes, Chris Gall, Gregory Manchess, and Gary Kelley among many others, which made *Omni* a showcase for the cutting edge in fantastic art that will be sorely missed.

Science Fiction Age and *Realms of Fantasy* from Sovereign Media both featured a batch of eye-catching covers and interior work by the likes of John Berkey, Brom, Bob Eggleton, Michael Whelan, Luis Royo, and Steven Assel. Each issue has featured an artist profile and have spotlighted the work of such notables as James Gurney, Brian Froud, Vincent DiFate, and J.K. Potter.

The digest-sized genre magazines, *Asimov's Science Fiction*, *Analog*, and *The Magazine of Fantasy & Science Fiction* continued to hold onto their share of the marketplace, perhaps with the help of non-traditional cover art by Chris Moore, Bruce Jensen, Jill Bauman, Kinuko Y. Craft, and Jim Burns. *Asimov's* and *Analog* (both art directed by Terri Czezko) featured black and white interior illustrations; the work of Alan Clark and Gary Freeman were periodic standouts.



Cover by Bob Eggleton

Small press magazines like *Interzone*, *Cemetery Dance*, *Pirate Writings*, *Tomorrow Speculative Fiction*, and *Marion Zimmer Bradley's Fantasy Magazine* were markets for professional artists and offered exposure and experience for newer and less well-established traditionalist illustrators. Similarly a host of amateur publications such as *Weirdbook*, *Space & Time*, *Aberrations* and *Eldritch Tales* featured cover and interior art with wildly mixed results. While compensation to artists for these markets is small to nonexistent, they provided a sort of proving ground to novice creatives.

An excellent resource for tracking the news and issues of the science fiction and fantasy field is the monthly *Locus Magazine* (P.O. Box 13305, Oakland, CA 94661. Sample issue: \$5.00) which has been a pillar of balanced, well-researched reporting for nearly 30 years. Another source for news and markets is *Science Fiction Chronicle* (P.O. Box 7777, Brooklyn, NY 02892. Sample issue: \$4.00).

Naturally, fantastic art turns up regularly in non-genre magazines and newspapers. *Playboy* is still the top editorial showcase for today's best illustrators and, as art directed by Tom Staebler, routinely features stunning work by Wilson McLean, Gary Kelley, Mel Odom, Tim O'Brien, and Kinuko Y. Craft to name only a very few. Anita Kunz, John Collier, and C.F. Payne have produced serious and biting satirical art for *Rolling Stone*...and honestly, anyone thumbing through any issues of *Time*, *Boys' Life*, *Texas Monthly*, *New Woman*, *Cricket* or *The New Yorker* was likely to discover worthwhile art by everyone from Don Puchatz to Greg Spalenka to Mark Ryden. And then some.

BOOKS

If you disregard calligraphy and flat graphics (arts unto themselves), there are basically two approaches to fiction book cover art: literal (trying to portray a scene from the story) and interpretive (trying to capture its mood). Which is preferable is debatable, but 1995 produced enough excellent work to please both camps.

Through a combination of aggressive advertising and innovative marketing, White Wolf Publishing quickly established its position in the industry. Applying edgy, "big book" design to their projects they guaranteed that their line at least stood out from the other genre publishers. Covers by Kent Williams (*Elric: Song of the Black Sword*), Janet Aulisio (*Von Bek*), and Mike Mignola (*Ill Met in Lankhmar*) were especially noteworthy.

Michael Whelan announced that at the end of 1995 he would start a 2-year sabbatical from commercial illustration to pursue his fine arts career. His exceptional covers for *Beowulf's Children* (Tor), *Crown of Shadows* (DAW), and *Feersum Endjinn* (Bantam) will have to satisfy readers until his return. John Jude Palencar provided beautiful work for *Evolution's Shore* (Bantam) and *The Dream Cycle of H.P. Lovecraft* (Ballantine) while Mel Odom produced wonderful covers for the erotic *Little Deaths* (Dell)



Artist Michael Whelan

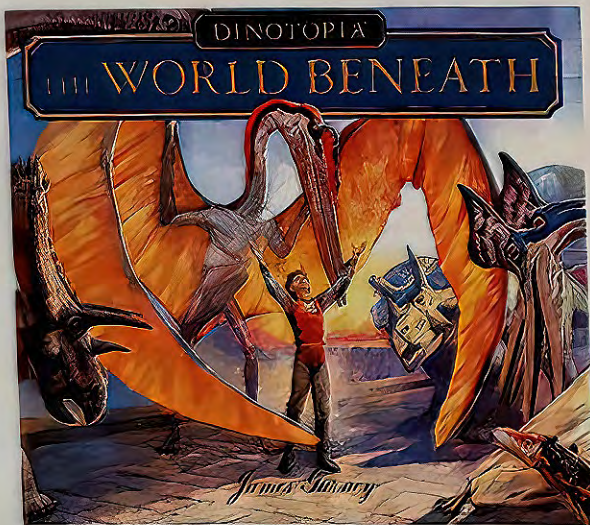
and *Dark Love* (Roc). Other jacket art of note included work by Dorian Vallejo (*The Shape-Changer's Wife*/Ace), Nicholas Jainschigg (*Women at War*/Tor), Josh Kirby (*Maskerade*/Gollancz), Gary Ruddell (*Remake*/Bantam), Courtney Skinner and Newells Convers (*The Wizardry*), Vincent DiFate (*Harvest the Fire*/Tor), Jim Burns (*Seasons of Consulted*/Baen), Dennis Nolan (*Plenty*/HarperCollins), Richard Bober (*Caldé of the Long Sun*/Tor), Stan Watts (*Worldwar: Alvin Journeyman*/Tor), Bruce Jensen (*Mainline*/Tor), Jody Lee (*Hunter's Oath*/DAW), Tom Canty (*The Year's Best Fantasy & Horror Vol. 8*/St. Martin's), Rick Berry (*The Furies*/Tor), and Janny Wurts (*Keeper of the Keys*/HarperCollins.) And that barely scratches the surface! Robert McGinnis, Manuel Sanjulian, Donato Giancola, Don Maitz, Bob Eggleton, Yasutaka Taga, Wilson McLean, Michael Koelsch, Stephen Youll, Les Edwards, and Joe DeVito along with a long list of others created works of art that transcended genre throughout the year.



Bruce Jensen's cover for *Mainline*

There were a healthy number of single artist collections in 1995. Britain's Paper Tiger released *Electric Dreams: The Art of Barclay Shaw*, *Alien Horizons: The Fantastic Art of Bob Eggleton*, *Hard Curves: The Fantasy Art of Julie Bell*, and *Bodies*, a selection of Boris Vallejo's art/reference photography. Charles F. Miller produced *The Hannes Bok Showcase* edited by Stephen D. Korshak and *Stephen E. Fabian's Women & Wonders*. Morpheus International broke with their tradition of showcasing non-American artists like H.R. Giger and Jacek Yerka and published *The Alien Life of Wayne Barlow* while Arts Nova Press released Alan Clark's disturbing *The Pain Doctors of Suture Self General*. French fantasist Moebius (Jean Giraud) was well-represented with a pair of books, *Moebius: Fusion* (Marvel) and *Virtual Meltdown: Images of Moebius* (Graphitti Design). *DinoPix* by Teruhisa Tajima (Chronicle Books) is a fun photo-illustrated fantasy of saurians roaming the streets. Houghton-Mifflin unveiled *J.R.R. Tolkien: Artist and Illustrator* while Bantam released *The Illustrated Star Wars Universe* featuring the art of Ralph McQuarrie. Dark Horse produced *Visions: The Art of Arthur Suydam* and *Richard Corben's Art Book Volume 2* came out from Fantagor Press.

The best children's books appeal to people of all ages and this year's crop is no exception to that rule.



James Gurney returned to the bestseller lists with his delightful *Dinotopia: The World Beneath* (Turner) and there's the promise of a feature film in the works. Leo and Diane Dillon beautifully illustrated *Her Stories: African American Folk Tales* (Blue Sky Press) and Robert Florkczak captured the spirit of Maxfield Parrish with his paintings for *The Rainbow Bridge* (Harcourt Brace). Lauren Mills and Dennis Nolan produced a wonderful body of work with *Fairy Wings* (Little, Brown) and Daniel Adel hilariously painted the characters of *The Book that Jack Wrote* (Viking Penguin). David Shannon's paintings for *The Ballad of the Pirate Queens* (Harcourt, Brace) are as gorgeous as Alan Snow's for *The Truth About Cats* (Little, Brown)—they're from outer space you know—are humorous. William Joyce, Lane Smith, Gahan Wilson, and Charles Santore among many more created exceptional and imaginative work for a variety of titles.

Bud Plant is the source of choice for *all types* of illustrated books and artist collections and has been for 25 years. \$3.00 (refunded with an order) will get interested parties a profusely illustrated (and indexed) catalog. His address is: Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945.

COMICS

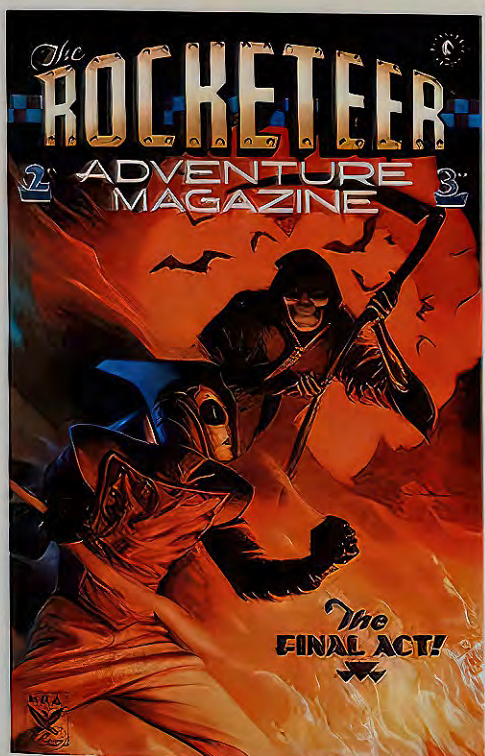
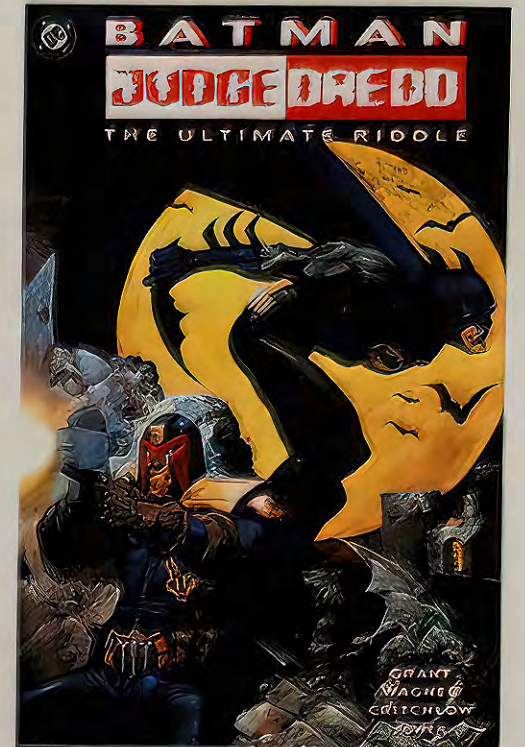
All businesses have their ups and downs, but the comics industry always seems to be in a period of either feast or famine. 1995 was a famine period. Fueled by a speculators' market and media attention in the early

'90s, a slide that started in mid-1994 turned into a jumbled crash in '95. The way comics were sold to retailers changed radically as Marvel bought their own distributor leaving the other two major distribution companies scrambling to sign other major publishers to exclusive deals in an attempt to fill the gap left by #1 Marvel's departure. Overall sluggish sales of comics forced some store owners to diversify product (not necessarily a bad thing) while others went out of business. By year's end, several smaller publishers ceased to exist and even some of the majors canceled complete lines and laid-off staff members.

To add to the industry's headaches comics shops around the country were targeted by the police for obscenity with increasing frequency and the non-profit Comic Book Legal Defense Fund was kept busy bailing retailers out of jail and hiring attorneys. Comics published by Fantagraphics' Eros line and heavy-metal rocker Glenn Danzig's company Verotik were those most often cited for cause.

One positive legal note was *Fabulous Furry Freak Brothers* artist Paul Mavrides' victory over California's Board of Taxation which was attempting to make he and other cartoonists pay the state sales tax as though their work were a commodity instead of an intellectual property (like novels or screenplays), which are exempt. With the backing of other artists, publishers, and comics syndicates Mavrides succeeded in his battle after 5 years of legal maneuvering.

Despite the year's gloomier aspects, there was a volume of innovative, entertaining work produced in 1995. D.C., fueled by the success of their latest Batman blockbuster film (*Batman Forever*), continued to mix their line with traditional superhero favorites and the more off-beat adult oriented Vertigo imprint. Dave McKean's Photoshopped *Sandman* covers and *Mr. Punch* graphic novel, John Bolton's art for the limited



Cover by Dave Stevens & Paul Chadwick

ManBat series, Tony Salmon's interiors and Mark Chiarello's paintings for *Vigilante*, Rick Berry's *Animal Man* covers, and Carl Critchlo's and Dermot Power's *Batman/Judge Dredd: The Ultimate Riddle* were only a handful of the excellent work they published. Marvel and D.C. collaborated at the end of the year with a series of cross-over titles that matched heroes and villains from each company.

Dark Horse Comics (who likewise capitalized on the success of tie-in movies like *The Mask* and *Time Cop*) produced an eclectic mixture of licensed titles with creator-owned properties. Mike Mignola's supernatural demon/detective *Hellboy* cropped up in several mini-series and the trade paperback collection *Hellboy: Seed of Destruction* while Geof Darrow's 2-issue *Big Guy and Rusty the Boy Robot* (written by Frank Miller) was a wonderfully manic tribute to Japanese monster movies and animation. Dave Dorman's *Star Wars* and *Indiana Jones* covers, Gary Gianni's work

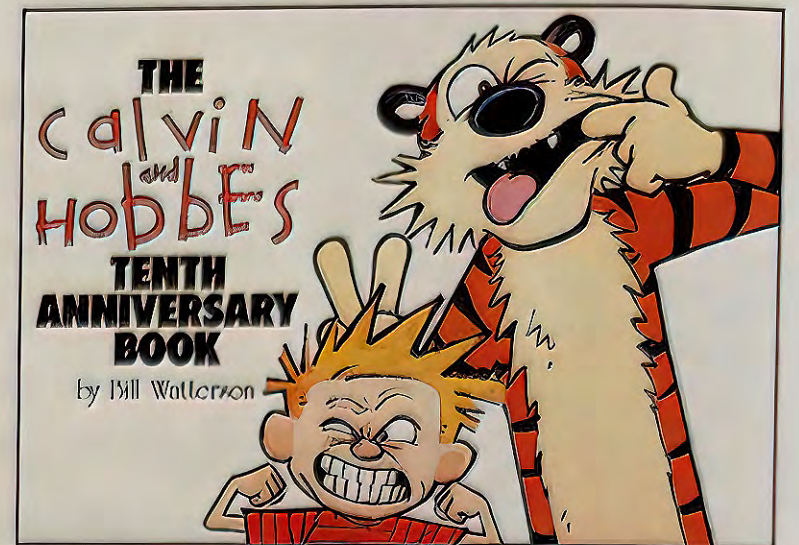
on *The Shadow: Hell's Heat Wave*, Steve Rude's art for *Nexus*, Paul Chadwick's *Concrete*, Arthur Suydam's paintings for *Tarzan: The Lost Adventure*, the multi-artist series *Harlan Ellison's Dream Corridors*, and Dave Stevens' long-awaited finale to *The Rocketeer* made Dark Horse worth keeping track of.

Visionary E.C. artist Al Williamson returned to Mongo with his 2-issue *Flash Gordon* mini-series for Marvel. Tristan Schane, Chris Ivy, Barry Windsor-Smith, M.C. Wyman, and Simon Bisley also created dynamic work for the company. Image Comics showcased notable art by Todd McFarlane, Mike Turner, Sam Keith, and Jeff Smith while Charles Vess created his own imprint and self-published his beautiful *Book of Ballads and Sagas*. Techno Comix showcased moody work by Daniel Brereton, Tom Simonton's *Amazon Tales* for Fantaco was eye-popping fun, and the controversial Verotik somehow managed to lure the legendary Frank Frazetta back to comics with covers for *Jaguar God*, *Verotika*, and *Death Dealer*.

Kitchen Sink published interesting work by Charles Burns, Mark Schultz, and Eddie Campbell while the

success of the documentary *Crumb* helped create wide-spread demand for books, candy bars, and squeaky toys featuring the artist's work. Bill Sienkiewicz's painted biography of Jimi Hendrix, *Voodoo Child*, was an exercise in surrealistic excellence and *Alex Toth* was a fitting tribute to a cranky genius. Their ongoing series of *Li'l Abner* reprints and the two-volume reference book *The Comic Strip Century* were valuable additions to any library of comics history.

Vincente Segrelles' *The Mercenary: The Voyage* (NBM) and miscellaneous work by Joe Chiodo, Adam Hughes, Peter Kuper, Rick Geary, Joseph Linser, Alex Ross, Mark Edmond, P. Craig Russell, and Michael William Kaluta were all worth looking for. And one couldn't pass by Andrews & McMeel's *The Calvin & Hobbes 10th Anniversary Book*, published just before creator Bill Waterson announced the newspaper strip's retirement.



Although there are a fair number of magazines and newspapers devoted to the comics field, the industry is in desperate need of a neutral trade journal that can report news and address issues in a bipartisan manner without being so reliant on publishers' puff promotions and advertising. Until comics has the equivalent of a *Publishers Weekly* (and the field's participants have an organization to help solve disputes professionally) the industry will probably continue to shoot itself in the foot every few years.

DIMENSIONAL

The number of gifted sculptors producing knock-out work is truly amazing. Something of an offshoot of the "garage kit" underground (one or two person companies that create original model kits in editions of 20 to 100), there are a number of firms now manufacturing statues and models for the collectors' market.

Randy Bowen was responsible for a quantity of fine pieces for a spectrum of clients: *The Shadow* and *The Crypt-Keeper* (designed by William Stout) for Graphitti Design, *The Sandman* for D.C., *Grendel* for Bowen Design, and Frank Frazetta's *The Death Dealer* for Dark Horse is just a partial list of work by this popular and influential artist.



Sculpture by Joe DeVito/© & TM D.C.

Japan's Volks Modeling produced minutely detailed models based on the SF-flavored pin-up art of Hajime Sorayama while Yasushi Nirasawa designed the sinister anime character *Devilman* for Fewture Models. Stateside, Mark Newman, Tony McVey, Chris Walas, Steve Wang, and the team of Ken Morgan and Dan Platt all sculpted a stunning array of creatures.

Clayburn Moore superbly straddled careers in commercial and fine art, with a bronze minotaur ("Taurus") and a winged maiden ("Celestial Jade") on one side and comics characters *Pitt* (Image) and *Hannah & Sabertooth* (Kitchen Sink) on the other. Joseph DeVito produced a *Wonder Woman* statue for D.C. and Steve West interpreted Boris Vallejo's "Primeval Princess" in 3-D.

Amazing Figure Modeler (P.O. Box 30885, Columbus, OH 43230/\$7.00 for a sample issue) is an excellent and colorful introduction to this fascinating and growing field.

INSTITUTIONAL

Trading cards, calendars, portfolios, packaging, posters, greeting cards—all fall under the category of "institutional" and it's all challenging to keep up with.

The non-sports trading card business, after several years of rapid growth, experienced an economic down-turn that coincided with the slump in the comics industry. Some announced artists' sets were canceled while press-runs were cut drastically on others. The somewhat stiff price for a pack of 8 to 10 cards (anywhere from \$1.50 to \$5.00) probably didn't help matters. Still, there were some nice collections of art

published that were worth hunting down. FPG released top-quality sets by Jeffrey Jones, Joe DeVito, Paul Chadwick, Jim Steranko, Chris Achilleos, Brom, and J.K. Potter along with Joe Jusko's Burroughs cards; Comic Images produced compilations of art by Michael Whelan, Frank Frazetta, Luis Royo and Boris Vallejo; Topps covered *Mars Attacks*, *The X-Files*, *Star Wars*, and *Vampirella* while Marvel's characters were handled by Fleer and D.C.'s by Skybox. It seemed you couldn't turn around in 1995 without stumbling across a new card set. As sales began to decline, the publishers started to develop card games similar to Wizards of the Coast's phenomenally successful *Magic: The Gathering*. Whether the role-playing game market (traditionally dominated by TSR, Palladium, and FASA) suffers at this infusion of new companies or the trading card business begins to rebound are questions 1996 will answer.



Fine art print by Phil Hale

It was another strong year for calendars with wonderful selections by James Gurney, Frank Frazetta, H.R. Giger, Boris Vallejo, David Mattingly, and Roger Dean. Multiple-artist calendars included *Heavy Metal* (Julie Bell, Rowena, etc.), *Lady Death* (Steven Hughes, Joseph Linser, etc.), and *Morpheus* (Jacek Yerka, De Es, etc.). Perhaps the nicest calendar that unfortunately too few people saw was Wizards of the Coast's *Everway*, featuring original work by Frank Frazetta, Brian Froud, Rick Berry, Glenn Fabry, and Geof Darrow among others.

A number of fine art prints made it to the market in 1995 with the Greenwich Workshop again leading the way with fabulous offerings by James Gurney, James Christensen, Thomas Blackshear, Scott Gustafson, and Bev Doolittle. Mill Pond Press released some great work by Dean Morrissey and Don Maitz while Graphitti Design continued with their series of James Bama's *Doc Savage* paintings, both as signed limited editions and unsigned posters. The Steltman Gallery out of Amsterdam produced reasonably priced prints by Michael Parkes, Glass Onion Graphics exclusively offered the work of Michael Whelan, and Glimmer Graphics showcased the art of Jon Muth, Phil Hale, Alan Lee, Brian Froud, and Jeffrey Jones.

There were a number of portfolios as well with *Dame Lucifer* by Joseph Linser (SQ Productions), Michael Kaluta's *Mage Portfolio* (White Wolf), *Vertical Curves* by John Zeleznik (published by the artist), *Demon Baby* by Steve Fastner and Rich Larson (SQ Productions), and *Vampir* by John Bolton (Modern Graphics) being some of the most eye-catching. Fantasy pin-ups was a dominant theme.

There are plenty of places to buy original art, including directly from some creators, but one of the most valuable sources is Jane Frank's Worlds of Wonder (P.O. Box 814, Mclean, VA 22101, phone 703-790-9519), which represents a number of the fantastic field's finest artists. Illustrated catalogs are available.

1995 saw an infinite number of mousepads, screen-savers, toys, greeting cards, T-shirts, games, gee-gaws and doohickies that featured fantastic art throughout the year. There were numerous exhibitions, countless convention art shows, and stacks of interesting self-promotional work. Finding out about them is easy: listing them just isn't feasible in the space available.



Greeting card by John Zeleznik

A FINAL WORD ABOUT CRIME

Every artist's nightmare came true for Janny Wurts and Don Maitz on October 26 when a crate of 23 of their paintings being shipped for exhibition at the World Fantasy Convention in Baltimore, MD, was stolen from a Federal Express truck. The FBI is involved and a \$5000 reward has been offered for their return, damaged or whole. Anyone with information can contact the artists via FAX at 941-925-3494, or Federal Express Security/Bob Brown at 215-937-4700, or the artists' publishers: HarperCollins, Laura Baker/publicist, 212-207-7000/FAX 7759, and FPG, Michael Friedlander, 412-854-0200/FAX 4470.

THE CHESLEY AWARDS

The Chesley Awards are presented annually by the Association of Science Fiction & Fantasy Artists in recognition of works and achievements by individuals in a given year. For more information about the organization write to ASFA, P.O. Box 825, Lecanto, FL 34460.



JENNIFER WEYLAND
dimensional [1993]



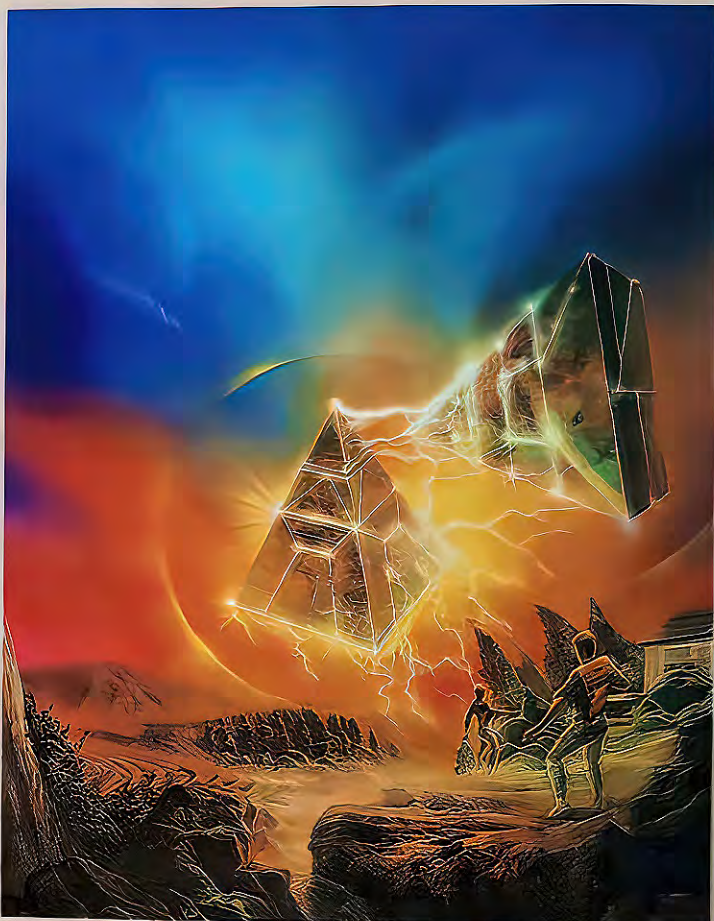
ALAN M. CLARK
unpublished/color



WOJTEK SIUDMAK
magazine cover



ALAN M. CLARK
paperback cover



BOB EGGLETON
magazine cover



JANNY WURTS
hardback cover

- Best Cover Illustration/Hardback:
Janny Wurts for *Curse of the Mistwraith*
- Best Cover Illustration/Paperback:
Alan M. Clark for *Geckos*
- Best Cover Illustration/Magazine [tie]:
Bob Eggleton (*Asimov's SF* 8/94)
Wojtek Siudmak (*Analog SF* 12/94)
- Best Interior Illustration:
Brian Froud for *Lady Cottingham's Pressed Fairy Book*
- Best Monochrome Work/Unpublished:
Carl Lundgren for "Promise"
- Best Color Work/Unpublished:
Alan M. Clark for "The Pain Doctors of
Suture Self General"
- Best Three-Dimensional Art:
Clayburn Moore for *Pitt*.
- Best Art Director:
Cathy Burnett and Arnie Fennel
- Award for Artistic Achievement:
Frank Frazetta

The Show



artist: MEL ODOM
art director: Tom Staebler
designer: Kerig Pope
client: Playboy
title: The Stallion



artist: LUIS ROYO
art director: Luis Royo
client: Heavy Metal
title: Wings of Reflection
medium: Inks & acrylic
size: 12"x18"

1
 artist: JAMES WARHOLA
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy
 title: The Ghost Standard
 medium: Inks on cell
 size: 24"x24"

2
 artist: WILL WILSON
 art director: John Sanford
 client: The Learning Channel
 title: Minotaur
 size: 11½"x16½"

3
 artist: JIM BURNS
 art director: Terri Czeczko
 designer: Terri Czeczko
 client: Analog
 title: Final Review
 medium: Acrylic
 size: 18"x24"

4
 artist: GREGORY MANCHESSE
 art director: Christine Dunleavy
 client: Philadelphia Inquirer
 Magazine
 title: Fall Fiction
 medium: Oil
 size: 24"x24"





1
 artist: **ISTVAN BANYAI**
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy
 title: Heroin Chic
 medium: Inks on cell
 size: 11"x14"

2
 artist: **DAVID PLUNKERT**
 art director: Tom Staebler
 designer: Kristin Korjenek
 client: Playboy
 title: Lesbian For A Day
 medium: Collage
 size: 11"x14"

3
 artist: **FRANCOIS ESCALMEL**
 art director: Francois Escalmel
 designer: Sv Bell
 client: Imagine
 title: Spring Crucifixion
 medium: Digital
 size: 5¼"x8¼"



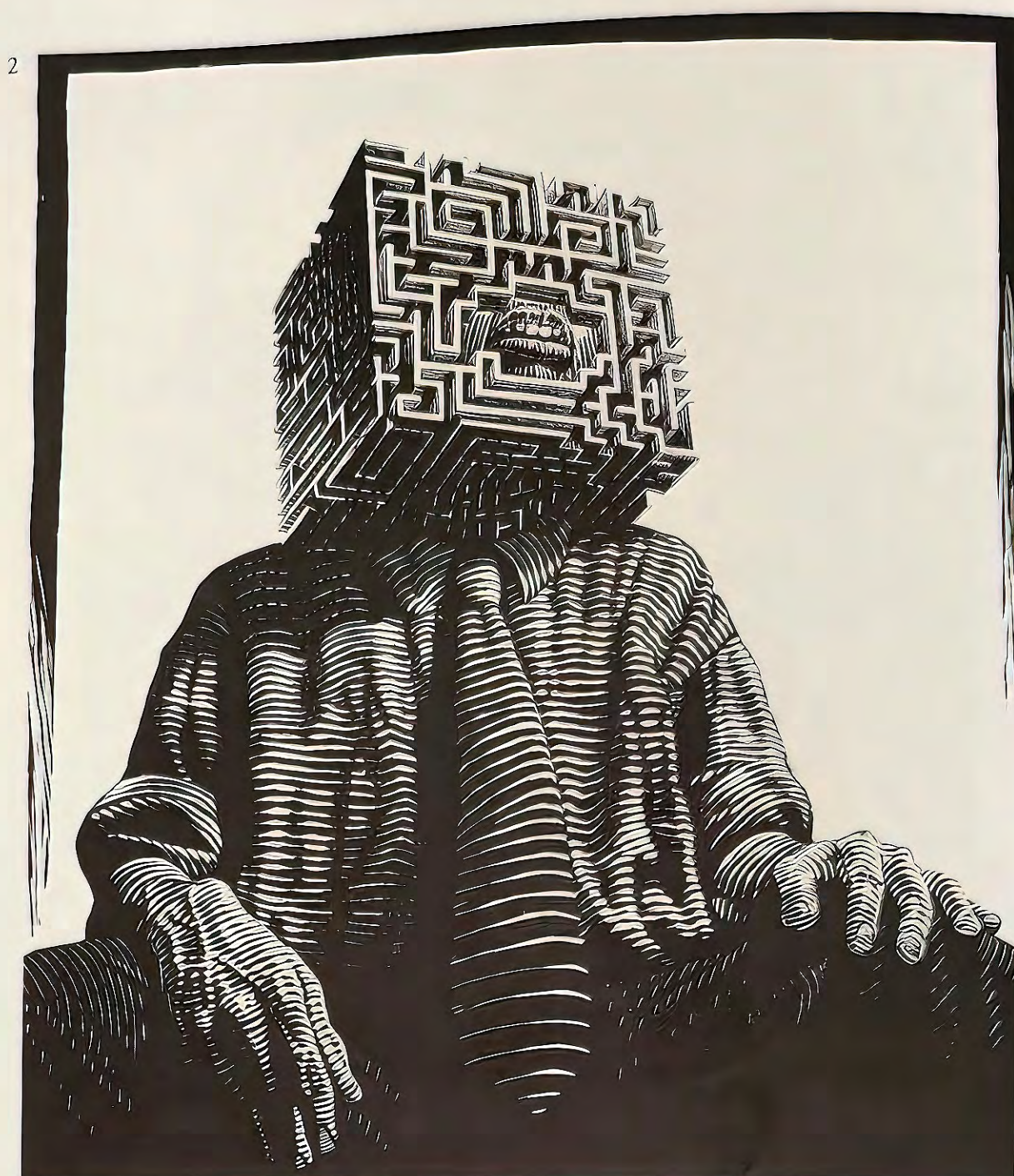


Escalmei 25

Spectrum III
EDITORIAL



1
 artist: CHRIS MOORE
 art director: Terri Cieczko
 client: Analog
 title: The Height of Intrigue
 medium: Acrylic
 size: 11"x22"



2
 artist: PATRICK ARRASMITH
 art director: Steven Heller
 client: New York Times
 title: Minds Beyond Themselves
 size: 8½"x11"
 medium: Scratchboard



3
 artist: TODD LOCKWOOD
 art director: Carl Gnam
 client: Science Fiction Age
 title: After
 medium: Acrylic
 size: 17½"x17½"

4
 artist: KINUKO Y. CRAFT
 art director: Terri Cieczko
 designer: Terri Cieczko
 client: Asimov's Science Fiction
 title: Seven Wonders
 medium: Mixed
 size: 15"x18"



1
 artist: MICHELANGELO MIANI
 art director: Michelangelo Miani
 client: Futura Magazine
 title: Dawn Wing
 medium: Gouache
 size: 50cmx70cm

2
 artist: LEAH PALMER
 art director: Ron McCutchan
 client: Cricket Magazine
 title: The Old Man and the Cat
 medium: Mixed
 size: 7½"x7½"

3
 artist: STU SUCHIT
 art director: John Dana Gibson
 designer: John Dana Gibson
 client: Read Magazine
 title: The Beast from 20,000 Fathoms
 medium: Mixed
 size: 11"x17"

4
 artist: TIM O'BRIEN
 art director: Tom Staebler
 designer: Tom Staebler
 client: Playboy
 title: His Master's Voice
 medium: Oil on canvas
 size: 12"x18"







artist: JOHN RUSH
art director: Steve Thompson
advertising agency: Traverson Back, Inc.
client: Johnson Controls, Inc.
title: The Trojan Horse
medium: Gouache
size: 20"x20"



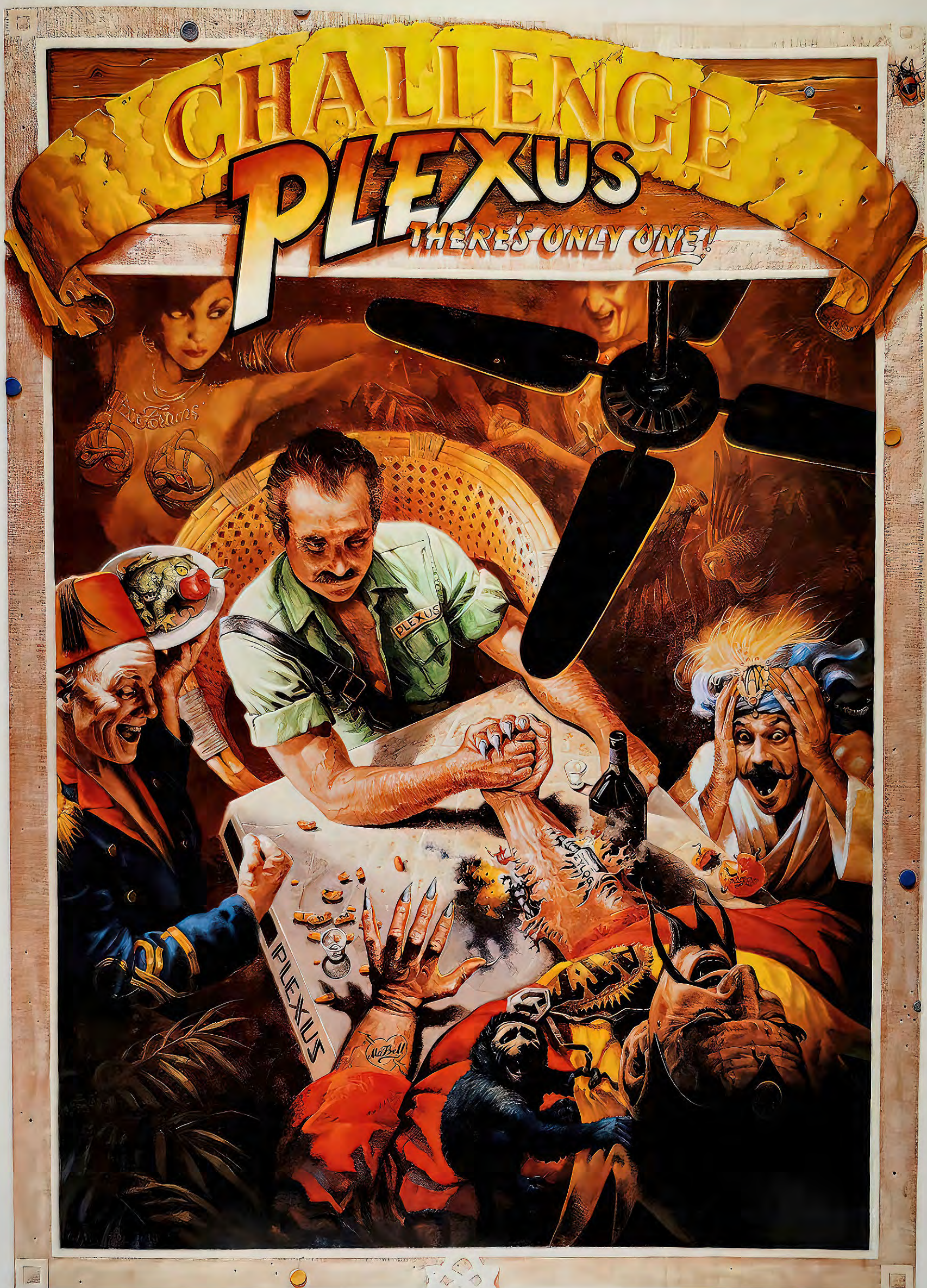
artist: DOUG BEEKMAN
art director: Jeff Brenner
client: SFBC/Doubleday
title: Bookwyrms
medium: Acrylic on board
size: 17"x27"

C E R T I F I C A T E
A D V E R T I S I N G



artist: STU SUCHIT
art director: Mike Cavallaro
client: Reservoir Records
title: Sticks & Stones/New Heart
medium: Collage
size: 12"x12"

C E R T I F I C A T E
A D V E R T I S I N G



artist: GARY RUDELL
art director: Mark Harris
designer: Gary Ruddell
client: Plexus, Inc.
title: Plexus Challenge
medium: Oil
size: 24" x 36"



1
 artist: GARY GLOVER
 art director: E.J. Dixon
 designer: E.J. Dixon & Phil Saunders
 client: Presto Studios CD Rom
 title: Agent 5, In Mayan Spear Trap
 medium: Acrylic
 size: 9"x12"

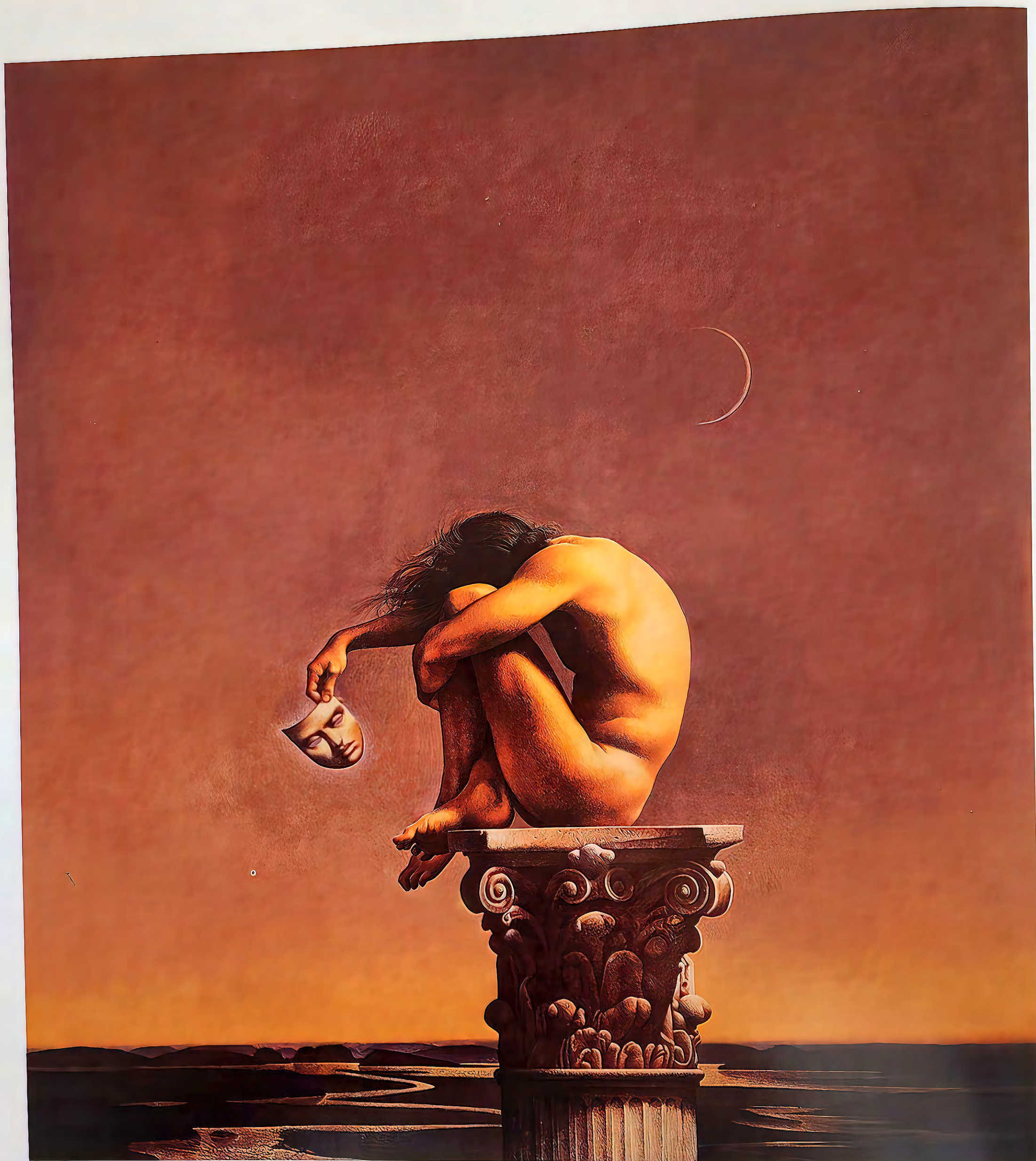
2
 artist: DAVE KRAMER
 art director: Terri Soo Hoo
 client: SooWoo Design
 title: The Riddle of Master Lu
 size: 12½"x14½"
 medium: Oil

3
 artist: GLENN KIM
 art director: Alvin Gardona
 client: Visual Concepts
 title: Death Sprawl
 medium: Acrylic
 size: 20"x8½"

4
 artist: GARY GLOVER
 art director: E.J. Dixon
 designer: E.J. Dixon & Victor Navone
 client: Presto Studios CD Rom
 title: Agent 5, DaVinci's Courtyard
 medium: Acrylic
 size: 9"x12"



Spectrum III
ADVERTISING



artist: JOHN JUDE PALENCAR
art director: Jerry Todd/George Cornell
designer: Jerry Todd/John Jude Palencar
client: Penguin U.S.A./R.S.V.P.
title: Becoming Human
medium: Acrylic
size: 24¾"x27"

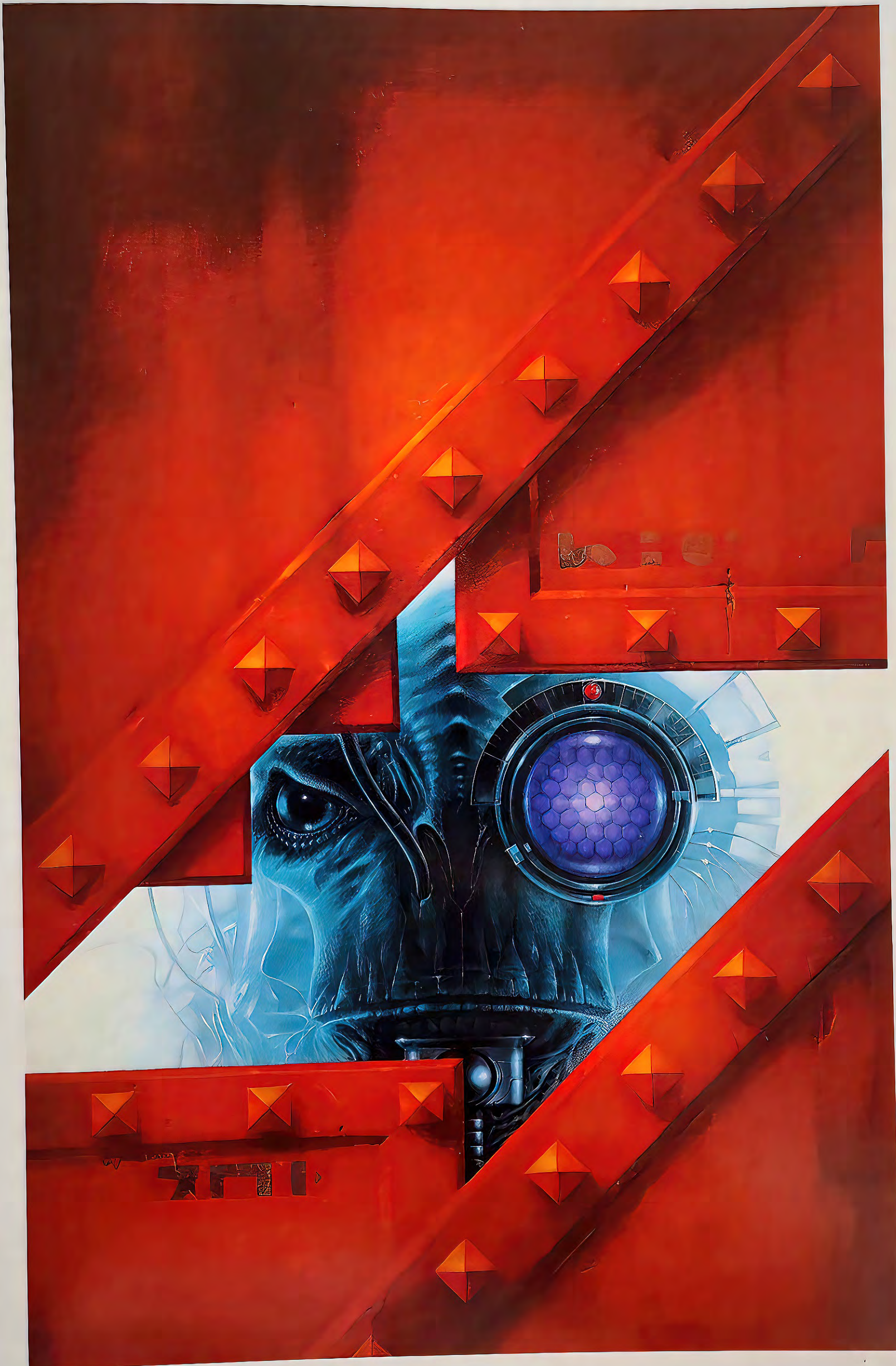


artist: BROM
art director: Kevin Siembieda
client: Palladium Books
title: Night Spawn
medium: Oil
size: 15"x19"



artist: DONATO GIANCOLA
art director: Jamie Warren Youll
client: Bantam Books
title: Leche
medium: Oil on paper
size: 16"x27"

C E R T I F I C A T E
B O O K



artist: BRUCE JENSEN
art director: Judith Murello
client: Berkley Publishing Group
title: The Final Battle
medium: Acrylic
size: 13"x20"



1
 artist: GARY RUDELL
 art director: Irene Gallo
 designer: Gary Ruddell
 client: Tor Books
 title: The King & The Emperor
 medium: Oil
 size: 18"x24"

2
 artist: R.K. POST
 art director: Stephen Daniele
 client: TSR
 title: Scary Andy
 medium: Acrylic
 size: 4"x10"

3
 artist: ROMAS
 art director: Maria Melilli
 client: Tor Books
 title: Spear of Heaven
 medium: Acrylic & oil
 size: 22"x30"





Spectrum III
B O O K

1
 artist: RICHARD POWERS
 client: Easton Press
 title: Flowers for Algernon
 medium: Acrylic
 size: 18"x24"

2
 artist: PAUL YOULL
 art director: Jamie Warren Youll
 client: Bantam Books/Lucas Films
 title: X-Wings: Wedge's Gamble
 medium: Acrylic & oil
 size: 380mmx610mm

3
 artist: JIM BURNS
 art director: John Munday
 client: HarperCollins
 title: Seasons of Plenty
 medium: Acrylic on board
 size: 32"x22"

4
 artist: DAVID B. MATTINGLY
 art director: Jim Baen
 designer: David B. Mattingly
 client: Baen Books
 title: Honor Among Enemies
 medium: Digital



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Spectrum III
B O O K



1
 artist: **BOB EGGLETON**
 art director: Bob Eggleton
 designer: Jim Turner
 client: Arkham House
 title: Cthulhu 2000
 medium: Gouache
 size: 12"x25"

2
 artist: **JOEL BISKE**
 art director: Jim Nelson
 client: FASA Corporation
 title: Joie's Playthings
 medium: Ink wash
 size: 7"x10"

3
 artist: **BOB EGGLETON**
 designer: Nick May
 client: Gollancz
 title: Keepin' An Eye Out For Ya
 medium: Acrylic
 size: 16"x20"

4
 artist: **JOEL BISKE**
 art director: Jim Nelson
 client: FASA Corporation
 title: Yrsthgrathe
 medium: Scratchboard
 size: 11"x16"





1
artist **LUIS ROYO**
art director: Luis Rojo
client: Norma Editorial
title: Malefic
medium: Acrylic & ink
size: 14" x 18"

3
artist **BRIAN DURFEE**
art director: Brian Durfee
designer: Larry Smith
client: TSR
title: Character Creation
medium: Acrylic
size: 19" x 29"



2
artist **NICK GAETANO**
art director: George Cornell
client: Penguin U.S.A.
title: Mercury
medium: Acrylic & airbrush
size: 18" x 28"

4
artist **RICHARD BOBER**
art director: Irene Gallo
designer: Richard Bober
client: Tor Books
title: Shards of the Empire
medium: Oil
size: 24" x 30"





1

artist: **DOUG ANDERSON**
 art director: Jim Nelson
 client: FASA Corporation
 title: Corporate Security
 medium: Oil
 size: 18"x18"

2

artist: **STEPHEN YOULL**
 art director: Jamie S. Warren
 designer: Stephen Youll
 client: Bantam Books
 title: Tales from Jabba's Palace
 medium: Oil
 size: 28"x22"

3

artist: **PAUL R. ALEXANDER**
 art director: Jim Baen
 client: Baen Books
 title: The Triumphant
 medium: Gouache
 size: 15"x24"



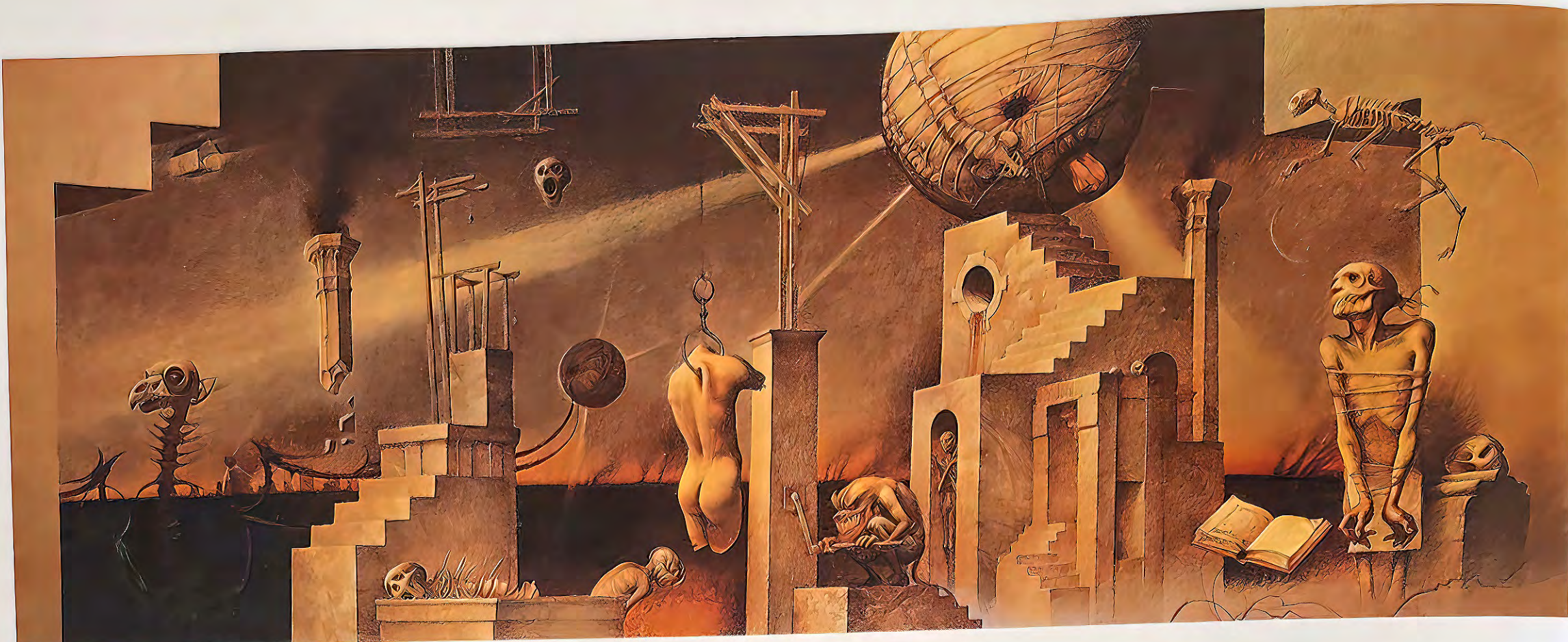
2



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Spectram III
B O O K



1
 artist: **JOHN JUDE PALENCAR**
 art director: David Stevenson
 designer: David Stevenson &
 John Jude Palencar
 client: Ballantine Books
 title: The Dream Cycles of H.P. Lovecraft:
 Dream of Terror & Death
 medium: Acrylic
 size: 40"x15¼"

2
 artist: **ALAN M. CLARK**
 client: Blue Moon Books
 title: Chuckling Beneath His Mask
 medium: Acrylic
 size: 18"x22"

3
 artist: **JOSEPH DeVITO**
 art director: Joseph DeVito
 designer: Joseph DeVito
 client: Tor Books
 title: Vanitas
 medium: Oil
 size: 12½"x17½"



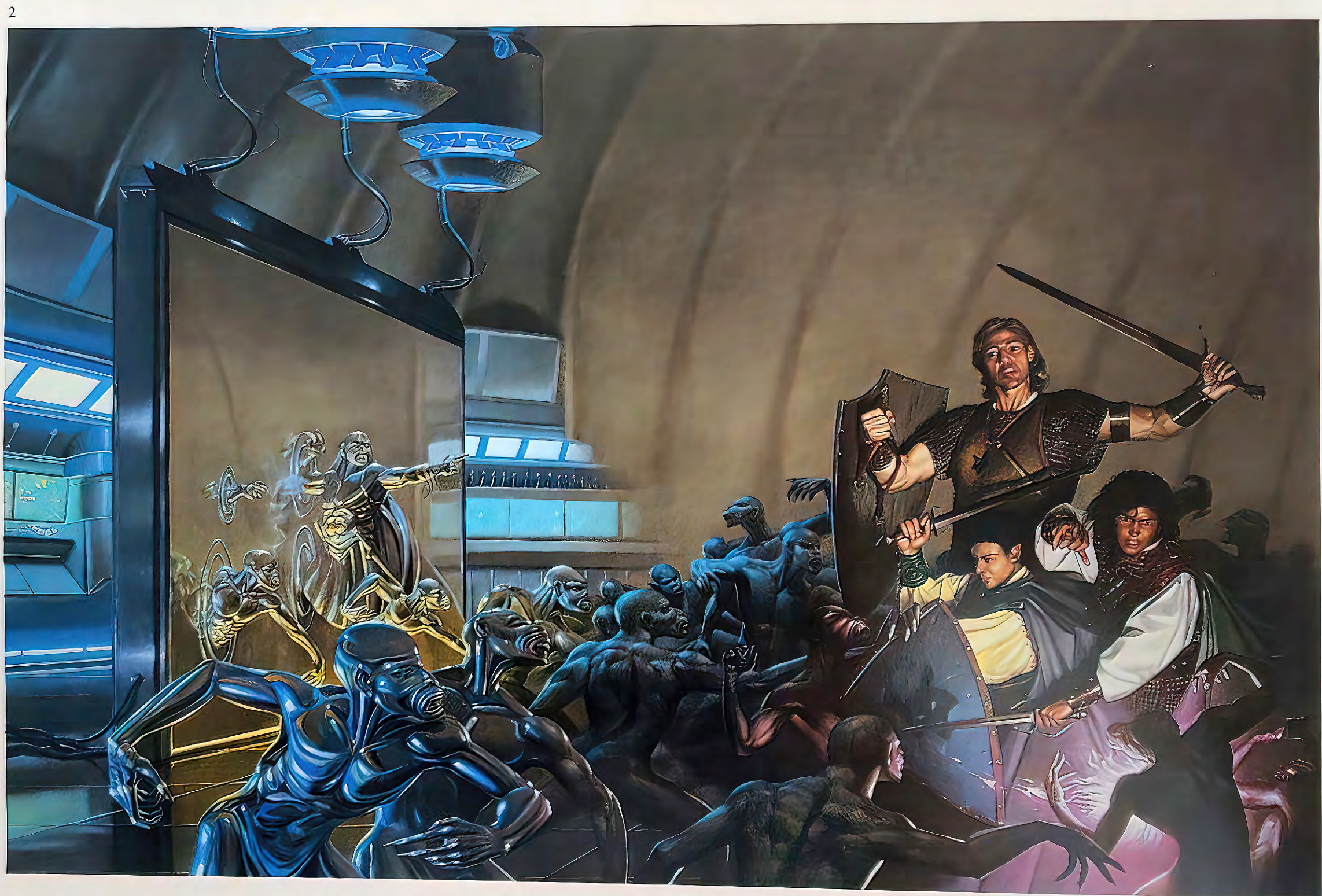


Spectrum III
B O O K

1
 artist: GLEN ORBIK
 art director: Peggy Cooper
 client: TSR, Inc.
 title: Tales of Enchantment
 medium: Oil
 size: 29"x35"

2
 artist: DONATO GIANCOLA
 art director: Jerry Todd
 client: Roc/Penguin U.S.A.
 title: Caverns of Socrates
 medium: Oil on paper
 size: 34"x22"

3
 artist: STEPHEN YOULL
 art director: Jamie S. Warren
 designer: Stephen Youll
 client: Bantam Books
 title: Exile's Children
 medium: Oil
 size: 30"x40"





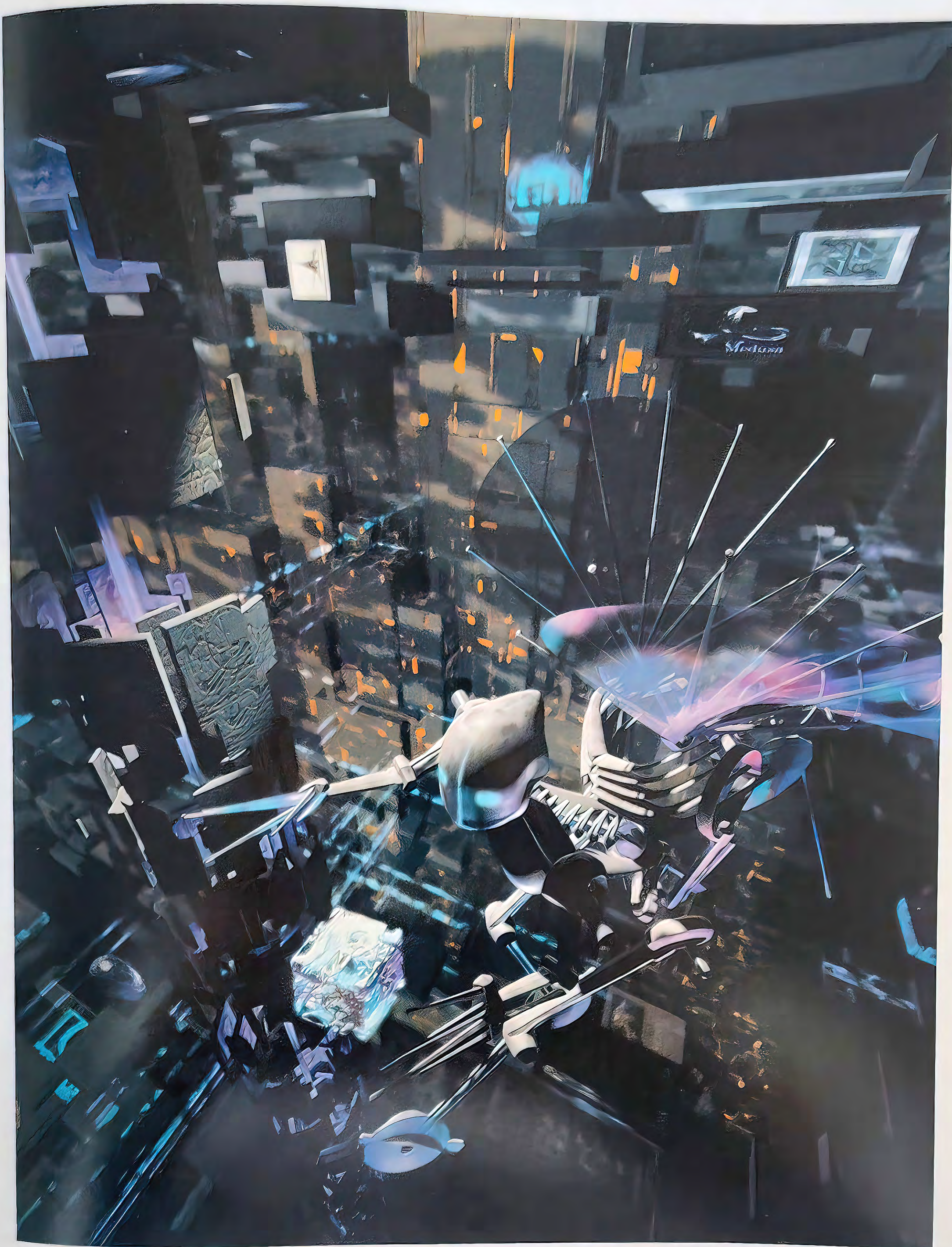
1
 artist: **PAUL R. ALEXANDER**
 art director: Jim Baen
 client: Baen Books
 title: *Alien & Alien*
 medium: Gouache
 size: 14 1/2" x 23"

2
 artist: **BRUCE JENSEN**
 art director: Irene Gallo
 designer: Richard Etienne
 client: Tor Books
 title: *Armed Memory*
 medium: Acrylic
 size: 16" x 24"

3
 artist: **BRYN BARNARD**
 art director: Jeff Brenner
 client: Putnam Publishing
 title: *Dune*
 medium: Oil
 size: 18" x 24"

4
 artist: **DARREL ANDERSON**
 art director: Jim Nelson
 client: FASA Corporation
 title: *O'Sapiens Music Box*
 medium: Digital





Speedman III
BOOK

1

artist: PAT MORRISSEY
 art director: Joe Rapoli
 client: Easton Press
 title: Fisherman of the Inland Sea
 medium: Acrylic & oil
 size: 18"x24"

2

artist: ROMAS
 art director: Carl Galian
 client: Penguin U.S.A.
 title: Arcady
 medium: Acrylic
 size: 22½"x30"

3

artist: MICHAEL WHELAN
 art director: Sheila Gilbert
 client: DAW Books
 title: Exiles II: Spellweaver
 medium: Acrylic & watercolor on board
 size: 22"x30"



2





Spectram III
B O O K



1
 artist VINCENT DIPATE
 art director Sheila Gilbert
 client DAW Books
 title It Came From
 the Drive-In
 medium Acrylic on board
 size 18"x24"

2
 artist ROMAS
 art director George Cornell
 client Penguin U.S.A.
 title Grants
 medium Acrylic
 size 22"x30"

3
 artist RON WALOTSKY
 art director Mike Anderson
 client Thorndike/Hall Press
 title 2001 Anniversary
 medium Acrylic

4
 artist ROB WOOD
 art director Neil Stuart
 client Penguin U.S.A.
 title The Weatherman
 medium Acrylic on board
 size 10"x17"



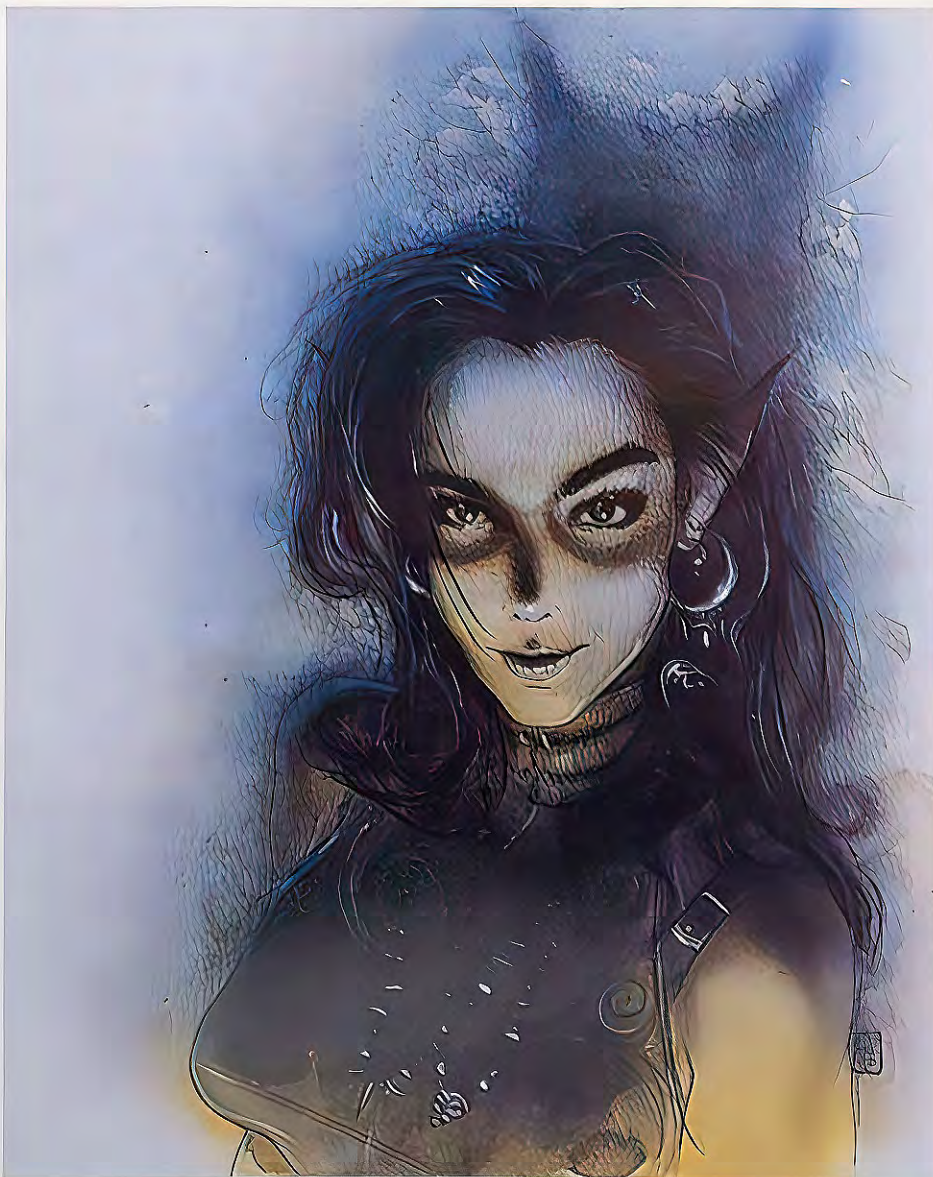


Spectrum III
B O O K



1
 artist: **NICHOLAS JAINSCHIGG**
 art director: Irene Gallo
 designer: Carol Russo
 client: Tor Books
 title: Queen City Jazz
 medium: Acrylic & oil
 size: 36"x24"

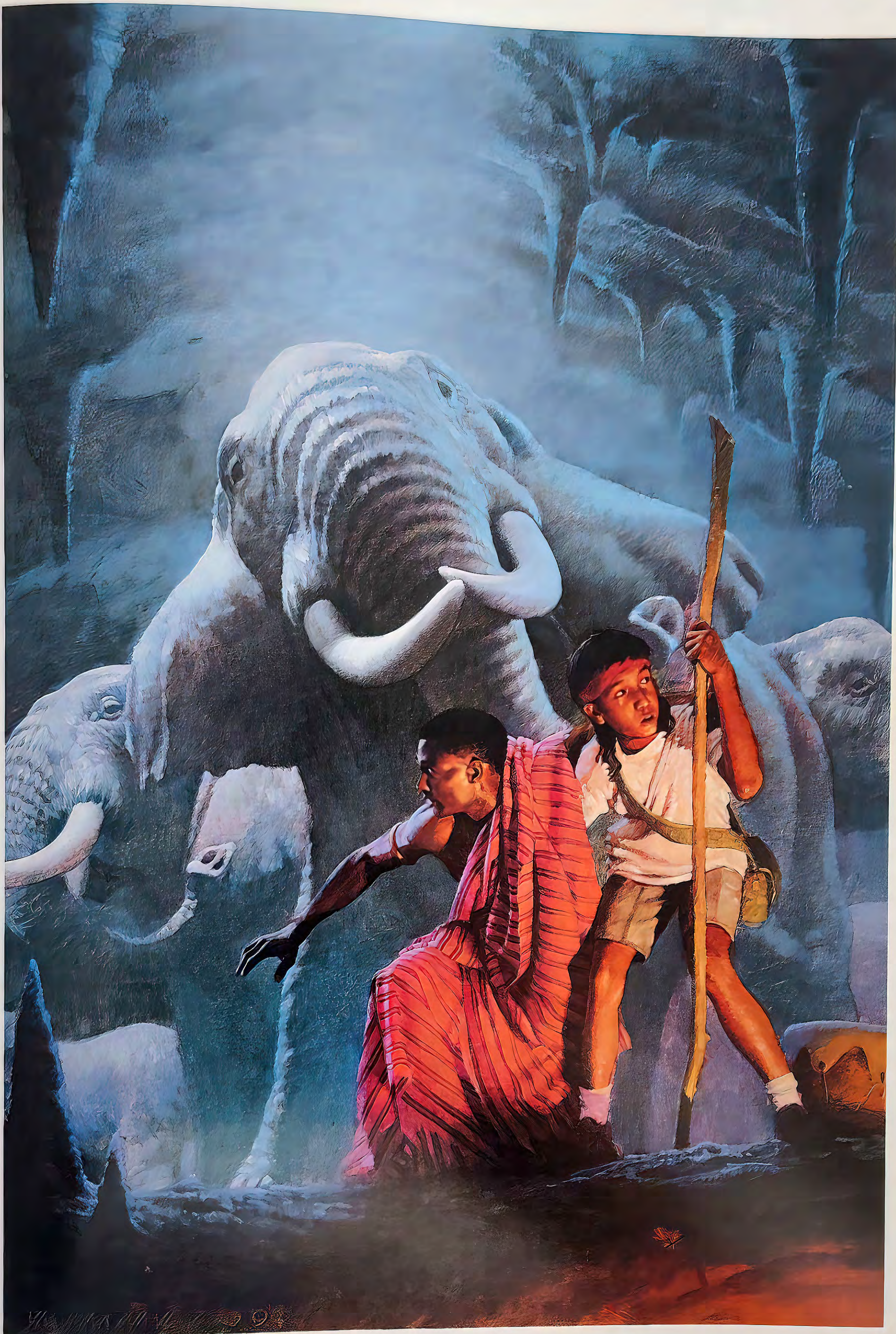
2
 artist: **DITERLIZZI**
 art director: Peggy Cooper
 designer: Dawn Murin
 client: TSR, Inc.
 title: Cat Lord
 medium: Ink & watercolor
 size: 11"x14"

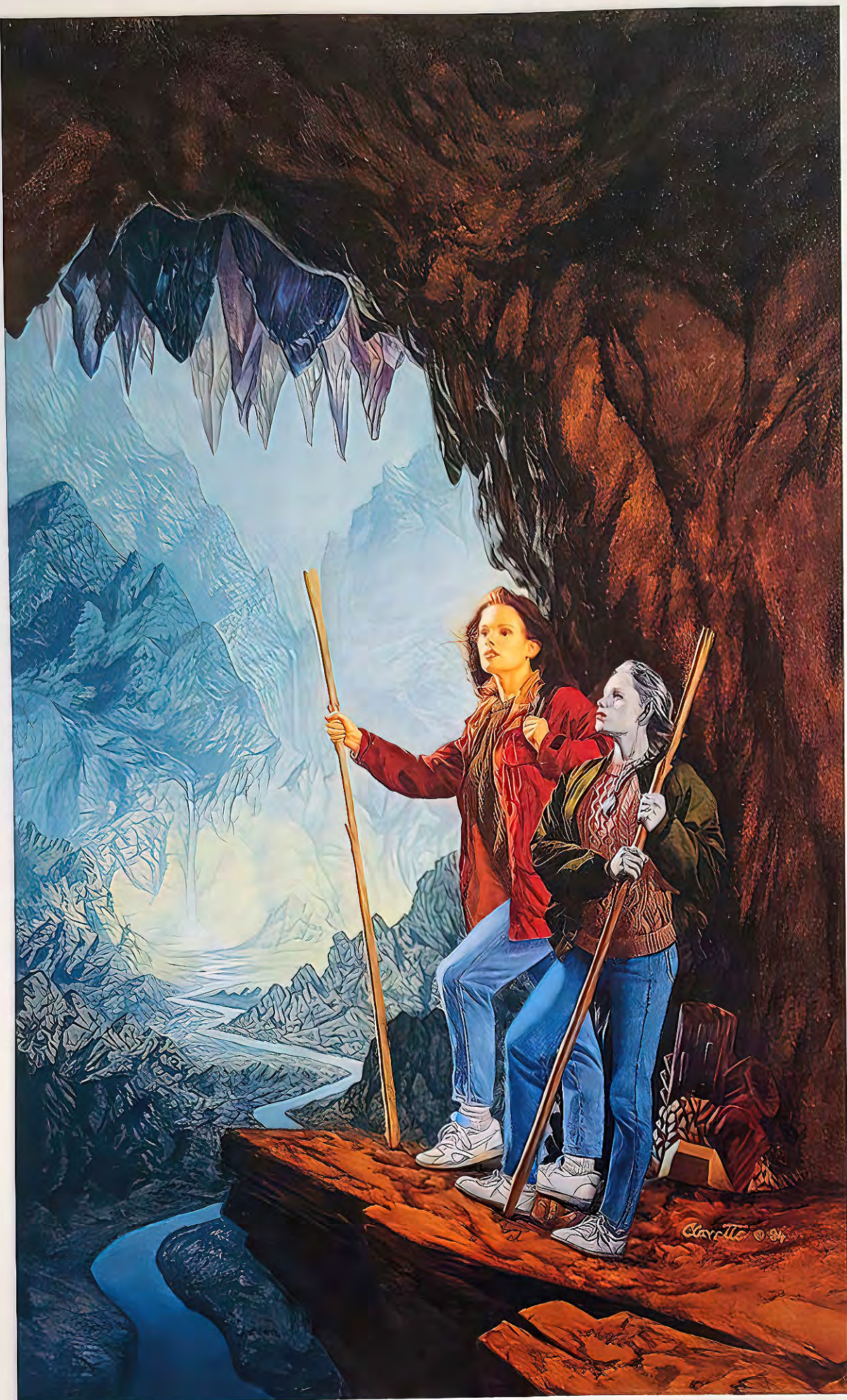


3
 artist: **KEVIN KRENECK**
 art director: Kevin Kreneck
 client: Graphis
 title: Counting Sheep
 medium: Pen & ink
 size: 6H"x10"



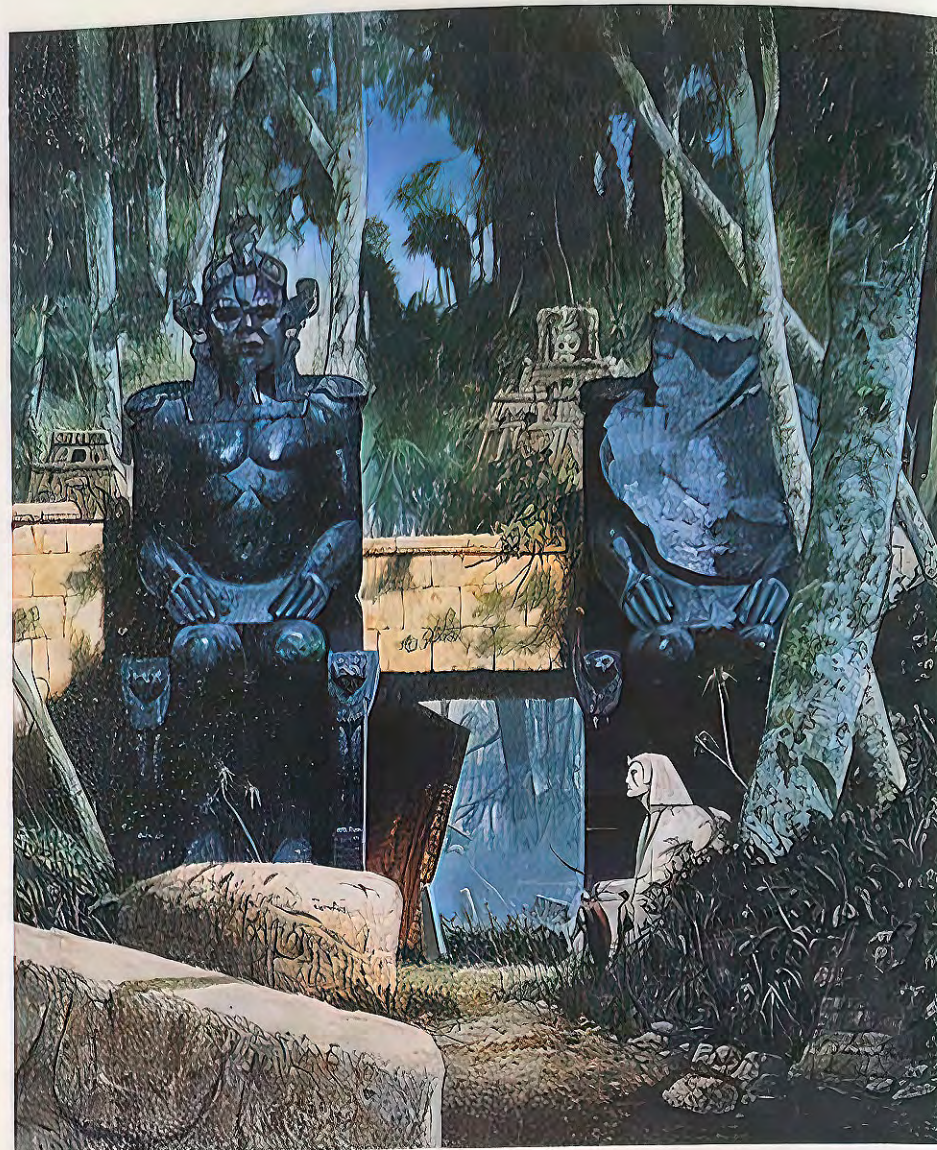
4
 artist: **MIKE WIMMER**
 client: Hyperion
 title: Thunder Cave





1
 artist: **DON CLAVETTE**
 art director: Judith Murello
 client: Berkley Publishing Group
 title: Troll Quest
 medium: Oil
 size: 18"x30"

3
 artist: **LES DORSCHIED**
 art director: Jim Nelson
 designer: Les Dorscheid
 client: FASA Corporation
 title: Chaos March
 medium: Oil
 size: 20"x28"



2
 artist: **LES EDWARDS**
 art director: Jim Nelson
 designer: Jim Nelson
 client: FASA Corporation
 title: The Book of Exploration
 medium: Oil
 size: 18"x22"



4
 artist: **JOHN ZELEZNIK**
 art director: Kevin Siembieda
 designer: John Zeleznik
 client: Palladium Books, Inc.
 title: Rifts Underseas
 medium: Acrylic
 size: 18"x22"





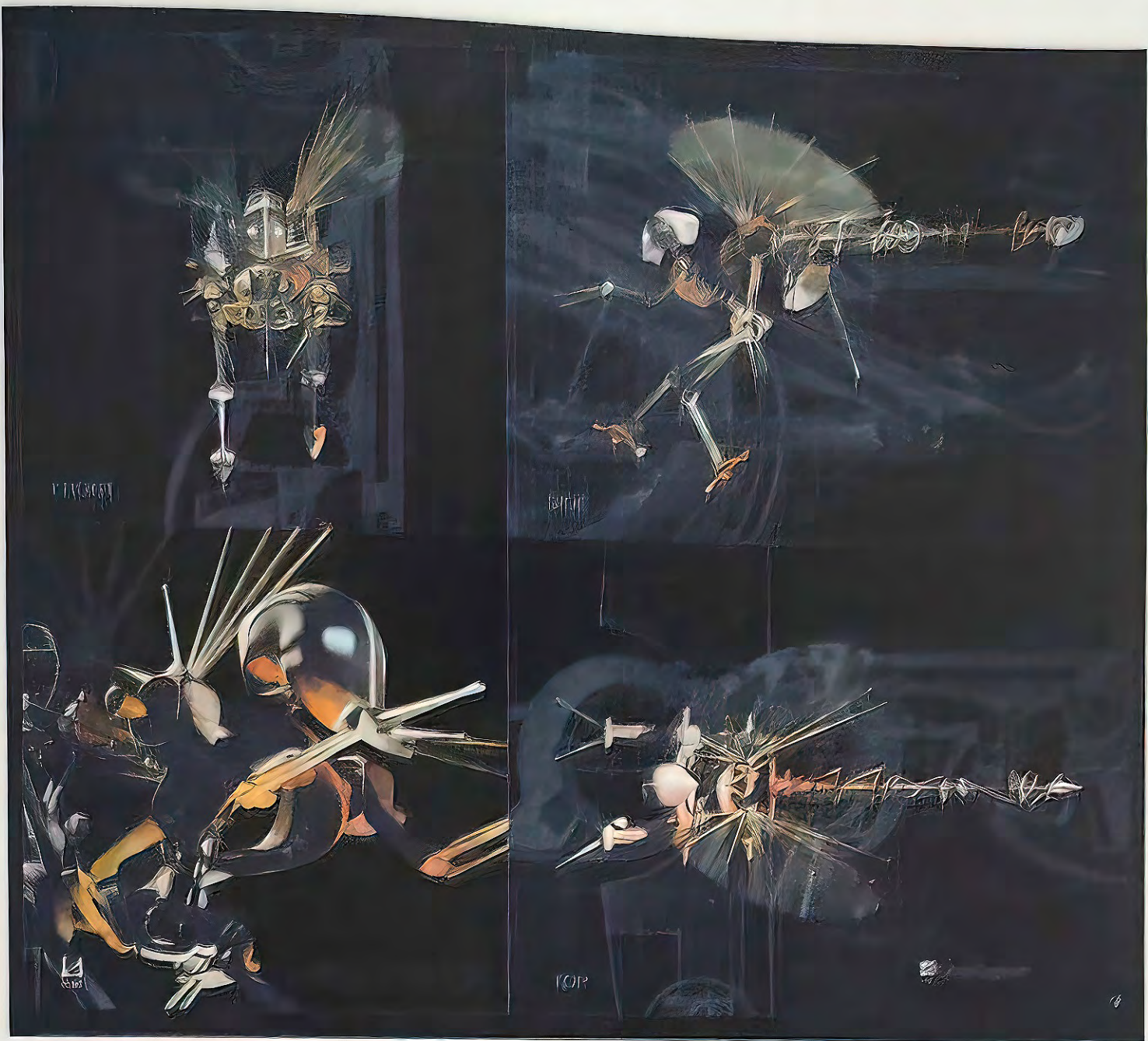
1
 artist: JERRY TIRITILLI
 art director: Michael Walsh
 designer: Michael Walsh
 client: Turner Publishing
 title: The Pagemaster

2
 artist: NICK GAETANO
 art director: George Cornell
 client: Penguin U.S.A.
 title: Icarus
 medium: Acrylic & airbrush
 size: 18"x28"

3
 artist: DARREL ANDERSON
 art director: Jim Nelson
 client: FASA Corporation
 title: OrnoSapien Plan
 medium: Digital

4
 artist: JANNY WURTS
 art director: Gene Mydlowski
 client: HarperCollins
 title: Keeper of the Keys
 medium: Oil
 size: 30"x22½"





Spectreman III
B O O K



1
 artist: DOUG BEEKMAN
 art director: Irene Gallo
 client: Tor Books
 title: Wizard's First Rule
 medium: Oil
 size: 24"x39"

2
 artist: JEFF MIRACOLA
 art director: Jim Nelson
 designer: Jim Nelson
 client: FASA Corporation
 title: Bone Crown
 medium: Oil on masonite
 size: 18"x24"

3
 artist: JOHN HOWE
 art director: Sheila Gilbert
 designer: Miles Long
 client: DAW Books
 title: Castle Fantastic
 medium: Watercolor
 size: 18"x24"





1
 artist: IAN MILLER
 client: Pan
 title: The Cynnet & the Firebird
 medium: Acrylic
 size: 11"x13 1/2"

2
 artist: BROM
 art director: Jim Nelson
 designer: Jim Nelson
 client: FASA Corporation
 title: Warbird
 medium: Oil
 size: 17"x23"

3
 artist: LES EDWARDS
 art director: Mike Stocks
 designer: Mike Stocks
 client: Usborne Publishing
 title: Victorian Ghost Stories:
 The Open Door
 medium: Oil
 size: 10"x16"



2





LES EDWARDS

1

artist: ROMAS
 art director: George Cornell
 client: Penguin U.S.A.
 title: The Catswold Portal
 medium: Acrylic
 size: 29"x22"

2

artist: DONATO GIANCOLA
 art director: Carl Galian
 client: Roc/Penguin U.S.A.
 title: Eggheads
 medium: Oil on paper
 size: 15"x26"

3

artist: TARA McGOVERN
 art director: Judith Murello
 designer: Judith Murello
 client: Berkley Publishing
 title: Resurrection Man
 medium: Acrylic
 size: 30"x40"



2





Spectrum III
B O O K



Vigilante copyright © and TM 1996 D.C. Comics

artist: MARK CHIARELLO
art director: Archie Goodwin/Chris Duffy
client: D.C. Comics
title: Vigilante #1
medium: Gouache
size: 11"x17"



artist: JOHN MUELLER
art director: Annie Brockway
designer: Kevin Lison
client: Kitchen Sink Press
title: Oink #1



The Spectre copyright © and TM 1996 D.C. Comics

artist: DOUG BEEKMAN
art director: Dan Raspler/Mark Chiarello
client: D.C. Comics
title: Phantasm of Eternity
medium: Oil & acrylic on board
size: 20"x30"

C E R T I F I C A T E
C O M I C S



Thor copyright © and TM 1996 Marvel Comics, Captain Marvel copyright © and TM 1996 D.C. Comics

artists: GLEN ORBIK, LAUREL BLECHMAN,
& SHAWN ZENTS

art director: Jim Spivey

client: D.C. Comics

title: Thor VS Captain Marvel

medium: Gouache

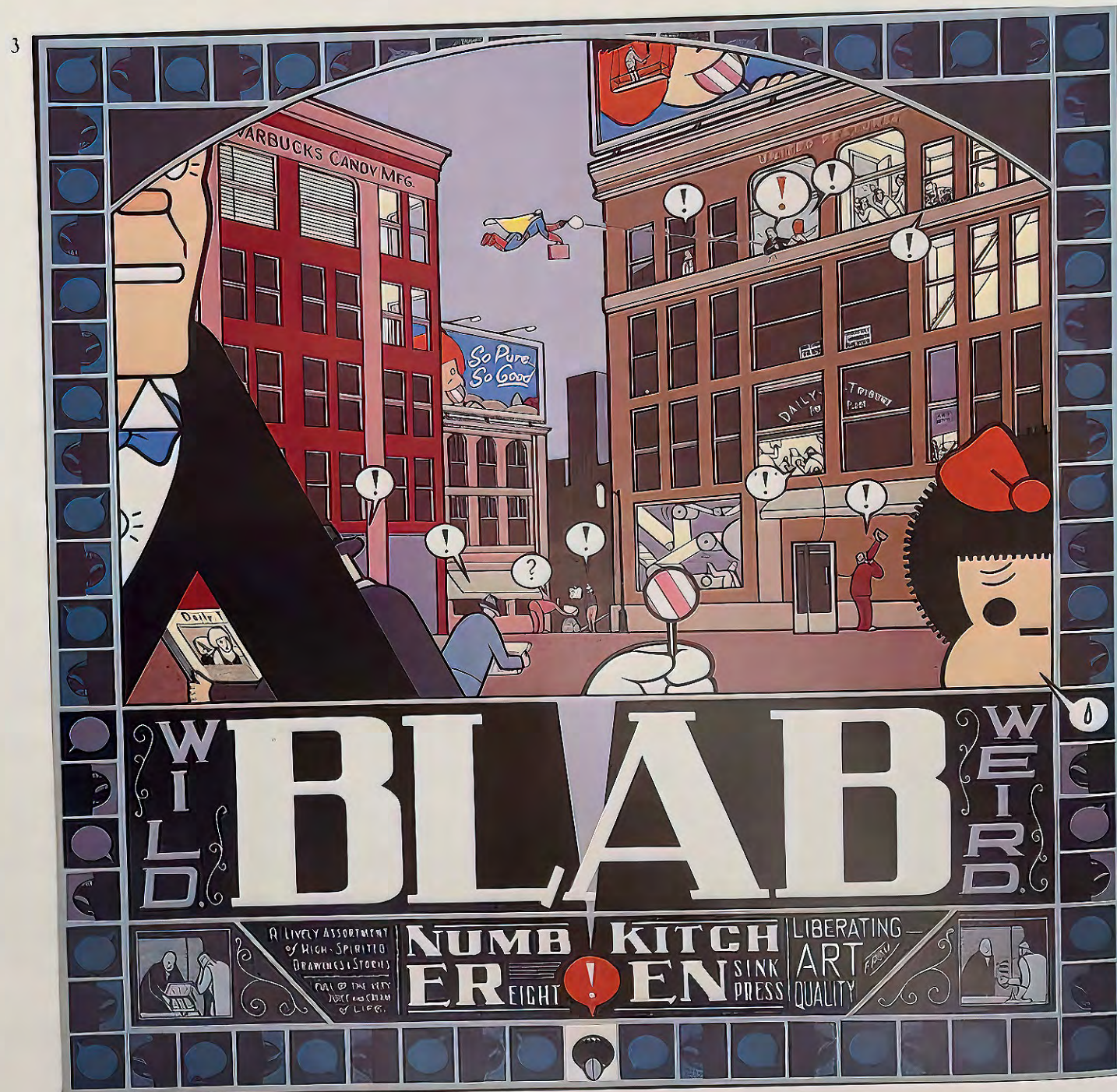
size: 12"x16½"



1
 artist: JOE CHIDO
 art director: Ted Adams
 client: Wildstorm Productions
 title: Voodoo
 medium: Acrylic
 size: 8½"x11½"



2
 artist: TRAVIS CHAREST
 & TROY HUBBS
 art director: Mike Heisler
 designer: Travis Charest
 client: Wildstorm Productions
 title: Wildcats: Covert Action Teams #25
 medium: Colored inks
 size: 22"x17"



3
 artist: CHRIS WARE
 art director: Monte Beauchamp
 designer: Chris Ware
 client: Kitchen Sink Press
 title: Blab #8

4
 artist: JOE CHIDO
 art director: Ted Adams
 client: Wildstorm Productions
 title: Despot
 medium: Acrylic
 size: 8½"x11½"

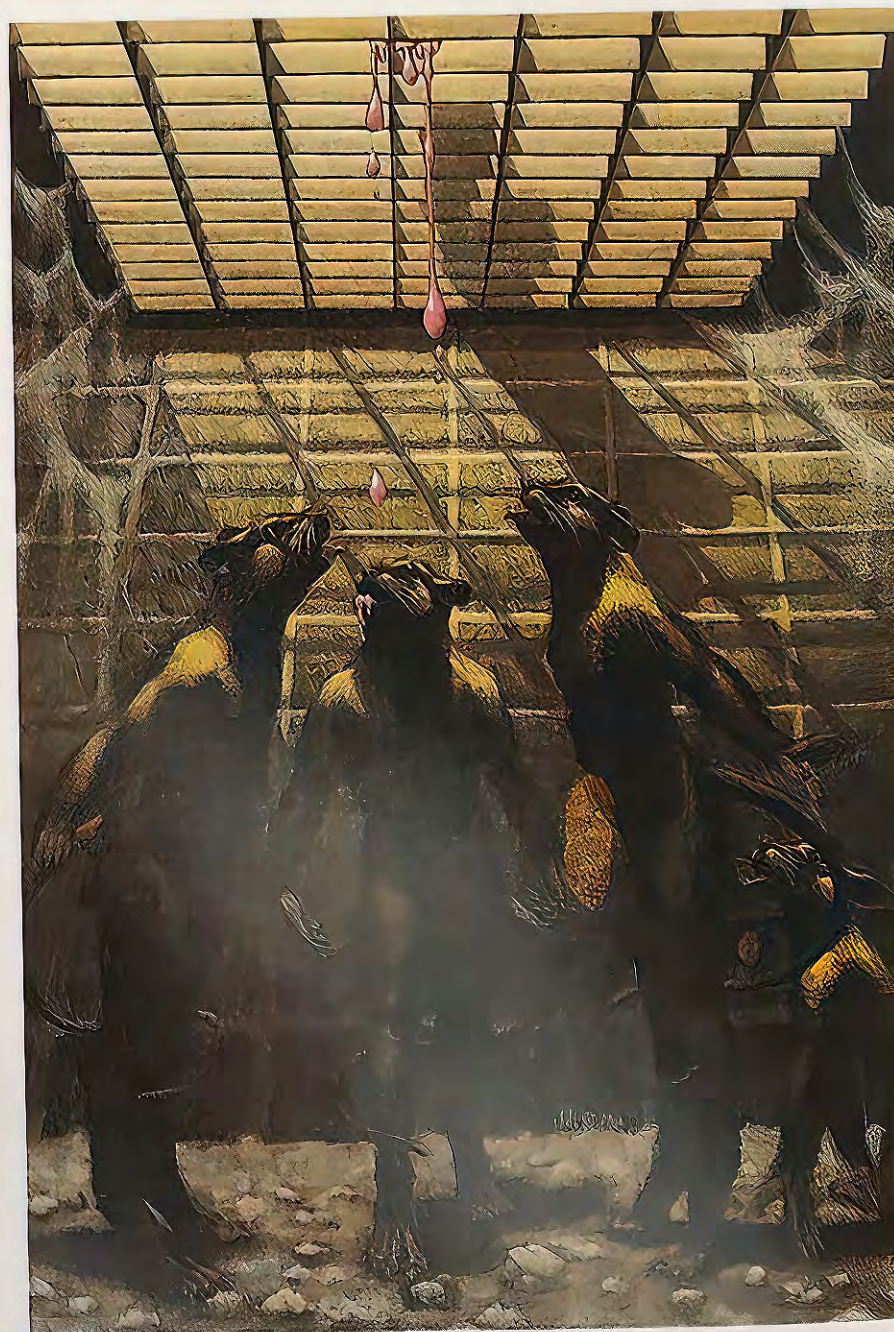
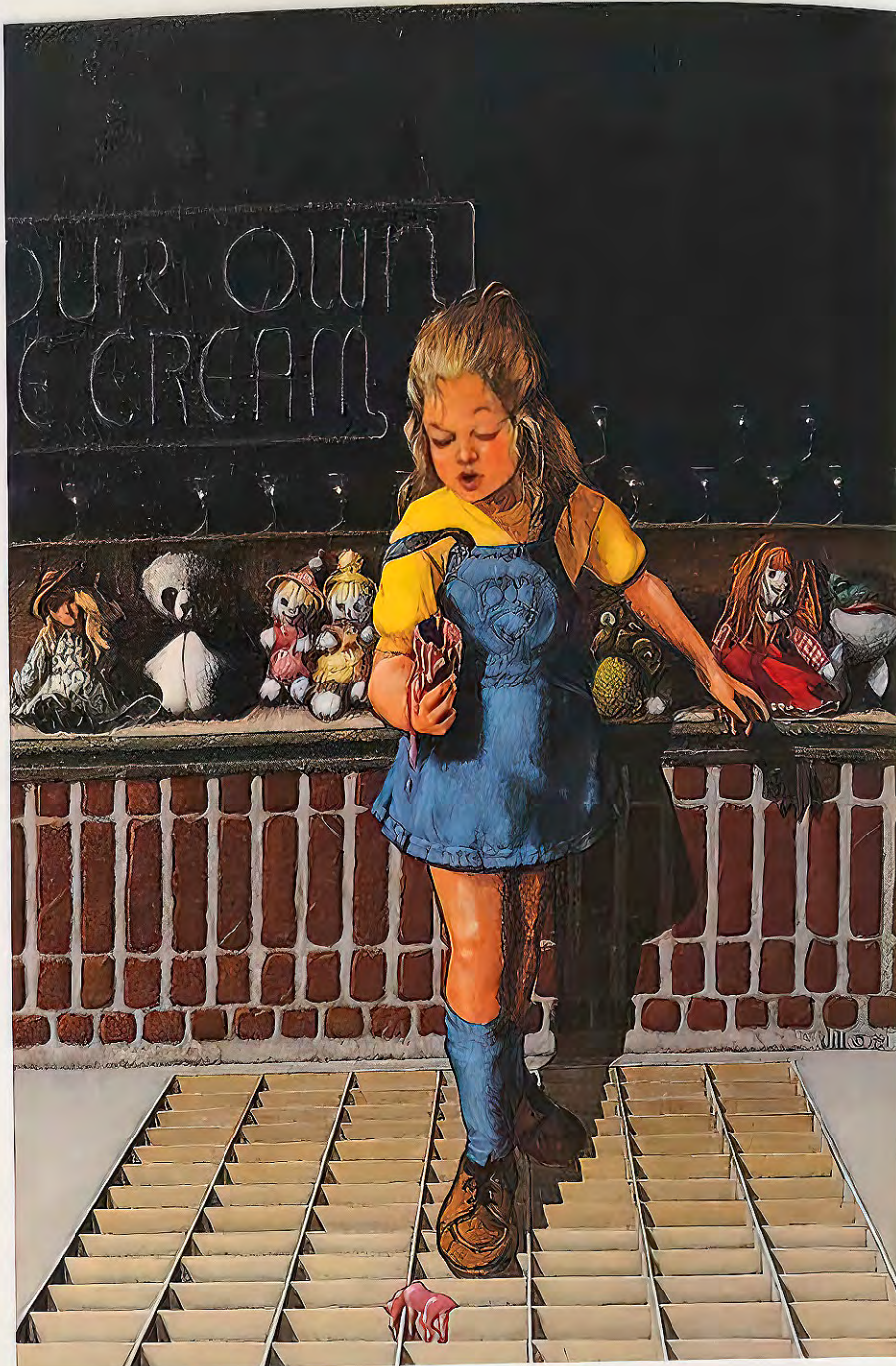


Spectrum III
COMICS



The Thing is copyright © and TM 1996 by Marvel Entertainment Group, Inc.

2



1

computer artist: **CHUCK MAIDEN**
 penciler: Warren Martineck
 art director: Mike Giles
 client: Marvel Entertainment Group, Inc./
 Fleer Corporation
 title: The Thing
 medium: Digital

2

artist: **JILL BAUMAN**
 designer: Jill Bauman
 client: Harlan Ellison/Dark Horse Comics
 title: Our Own Ice Cream I & II
 medium: Acrylic
 size: Each 16"x24"

3

artist: **JOHN C. CEBOLLERO**
 client: Event Comics
 title: Gabriel
 medium: Acrylic
 size: 8 1/4"x12 1/8"



Gabriel is copyright © and TM 1996 by Quesada/Palmiotti



1
 artist: KEN MEYER JR.
 client: Caliber Comics
 title: Digitized K
 medium: Digital
 size: 10"x15"



2
 artist: NORM BREYFOGLE
 client: Norm Breyfogle
 publisher: Malibu Comics
 title: Metaphysique #1 Cover
 medium: Acrylic/mixed
 size: 11"x17"



3
 artist: JOHN HANLEY
 art director: Darren Vincenzo/Scott Peterson
 client: D.C. Comics
 title: Batman Forever Comic Adaptation
 medium: Mixed
 size: 40"x30"

4
 artist: DON MAITZ
 art director: Robin Brosterman
 designer: Don Maitz
 client: D.C. Comics
 title: Batman: The Last Angel
 medium: Oil on masonite
 size: 20"x30"

Batman and supporting characters are copyright © and TM 1996 by D.C. Comics

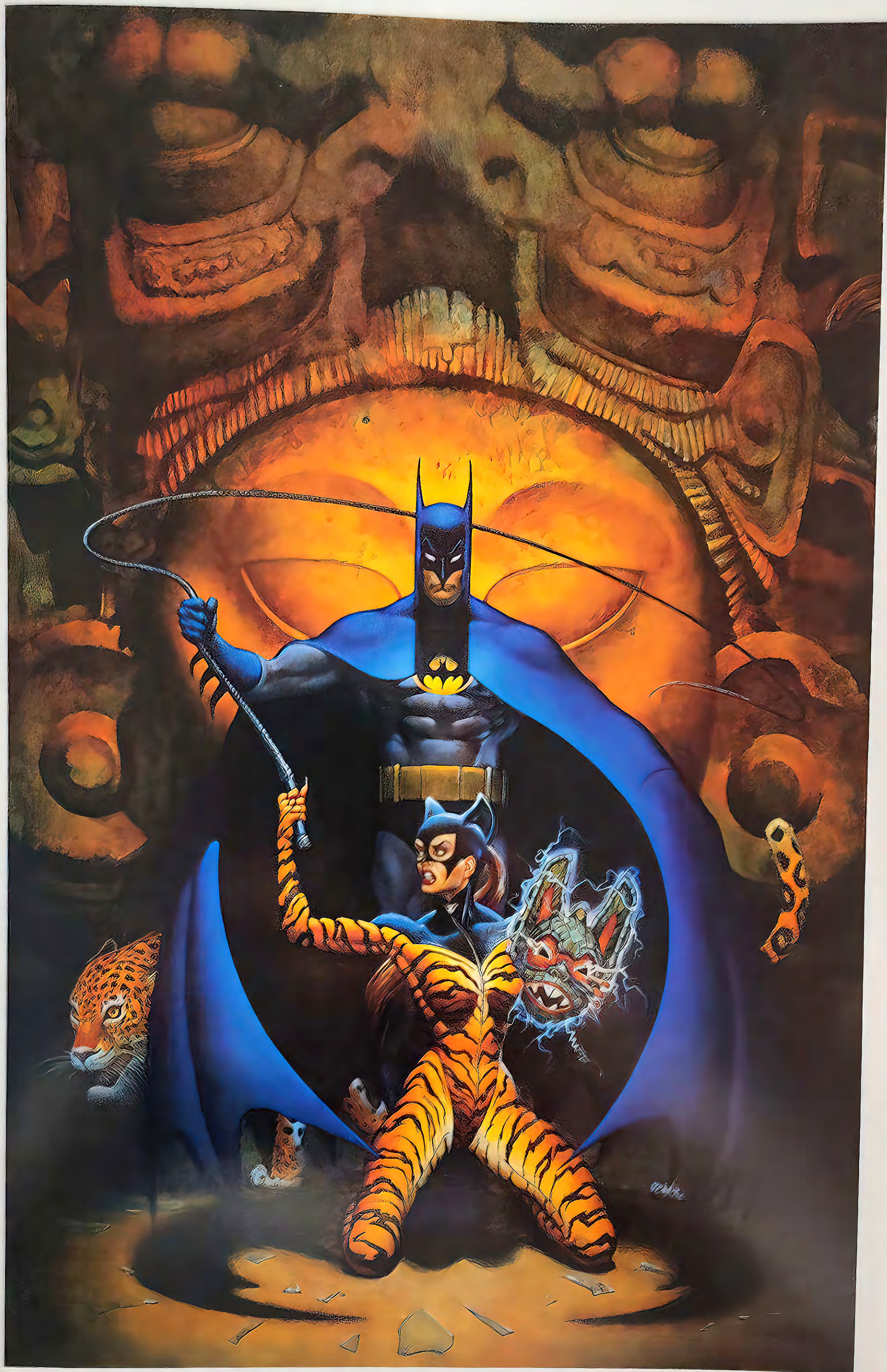


Illustration by D.C. Lawrence

Speedy III
COMICS



1
 artist: **JEFF PITTARELLI**
 art director: Daniel Presedo
 designer: Dramenon Productions
 client: Gothic/Dramenon Studios
 title: Dream Wolves
 Swimsuit Bizarre #0
 medium: Acrylic & colored pencil
 size: 20"x30"

3
 artist: **TOM SIMONTON**
 art director: Jim Whiting
 client: FantaCo
 title: Texoma Red
 medium: Oil
 size: 15"x21"

2



2
 artist: **MARK SCHULTZ**
 art director: Amie Brockway
 designer: Kevin Lison
 colorist: Ray Fehrenbach
 client: Kitchen Sink Press
 title: Death Rattle #1 Cover
 medium: Pen & ink
 size: 14"x21"

3



4
 artist: **CHARLES BURNS**
 client: Kitchen Sink Press
 title: Black Hole #2 Cover



BLACK HOLE

Spectrum III
COMICS

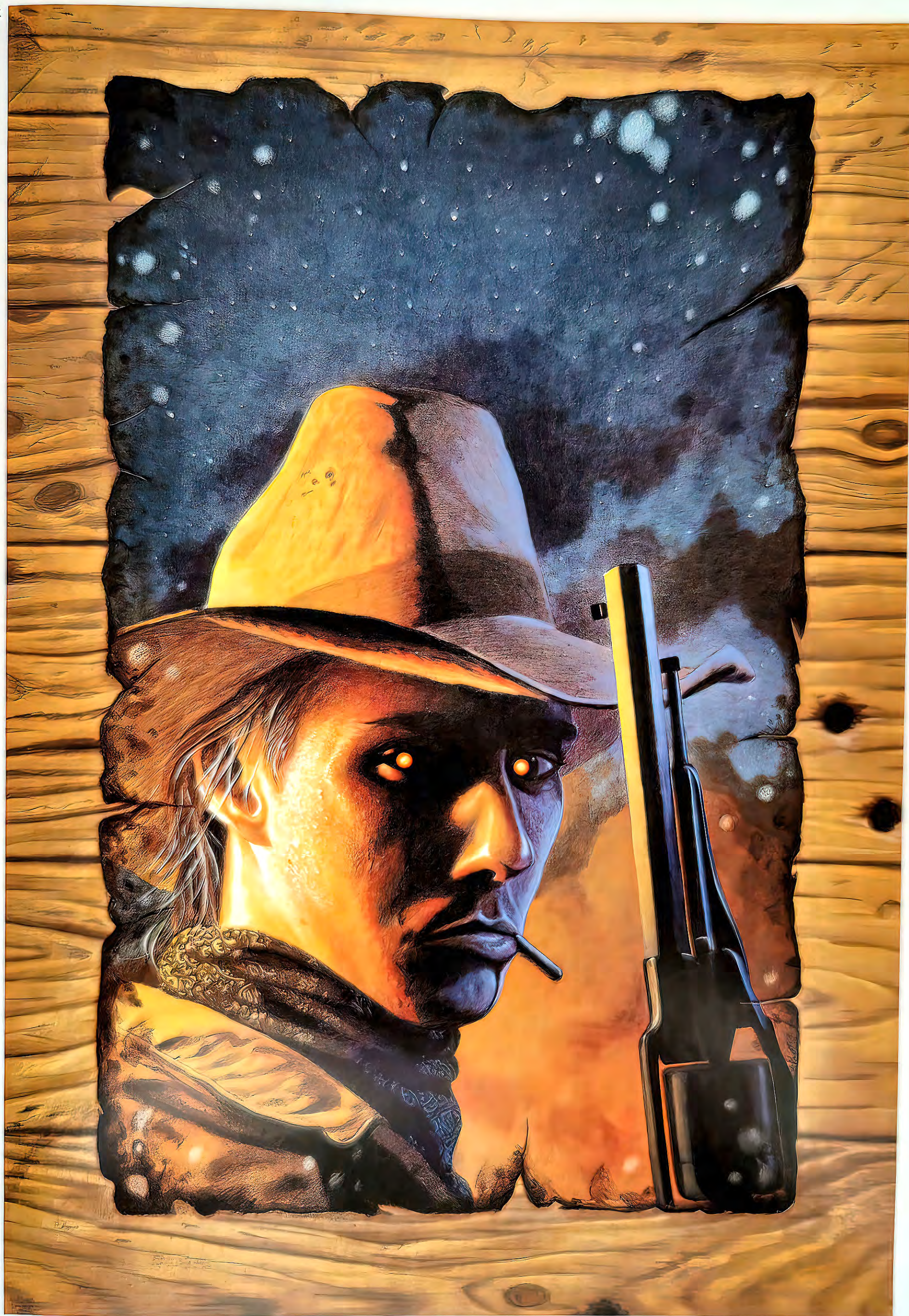
1

artist: JOE CHIODO
 art director: Ted Adams
 client: Wildstorm Productions
 title: Grifter
 medium: Acrylic
 size: 8½"x11½"

2

artist: CHARLES LANG
 art director: Wendy Snow-Lang
 client: Millennium Publications
 title: Night's Children:
 Red Trails West #2
 medium: Acrylic
 size: 16"x20"







1
 artist: **KEN MEYER JR**
 art director: Nate Pride
 client: Caliber Comics
 title: Kilroy Is Here
 medium: Watercolor
 size: 10"x15"



2
 artist: **STEPHEN HICKMAN**
 designer: Stephen Hickman
 client: Dark Horse Comics
 title: Diver
 medium: Oil

3
 artist: **JOE CHIODO**
 art director: Drew Bittner
 computer colorist: Homer Reyes
 client: Wildstorm Productions
 title: Wetworks
 medium: Ink & gouache
 size: 20"x30"



G O L D A W A R D
D I M E N S I O N A L



sculptor: RANDY BOWEN
designer: Frank Frazetta
client: Dark Horse Comics
title: Death Dealer
medium: Bronze

SILVER AWARD
DIMENSIONAL



sculptor: MARK NEWMAN
art director: Mark Newman
designer: Mark Newman
client: Newmanoid Models
title: Moonsinger
medium: Resin casting
size: 14" tall

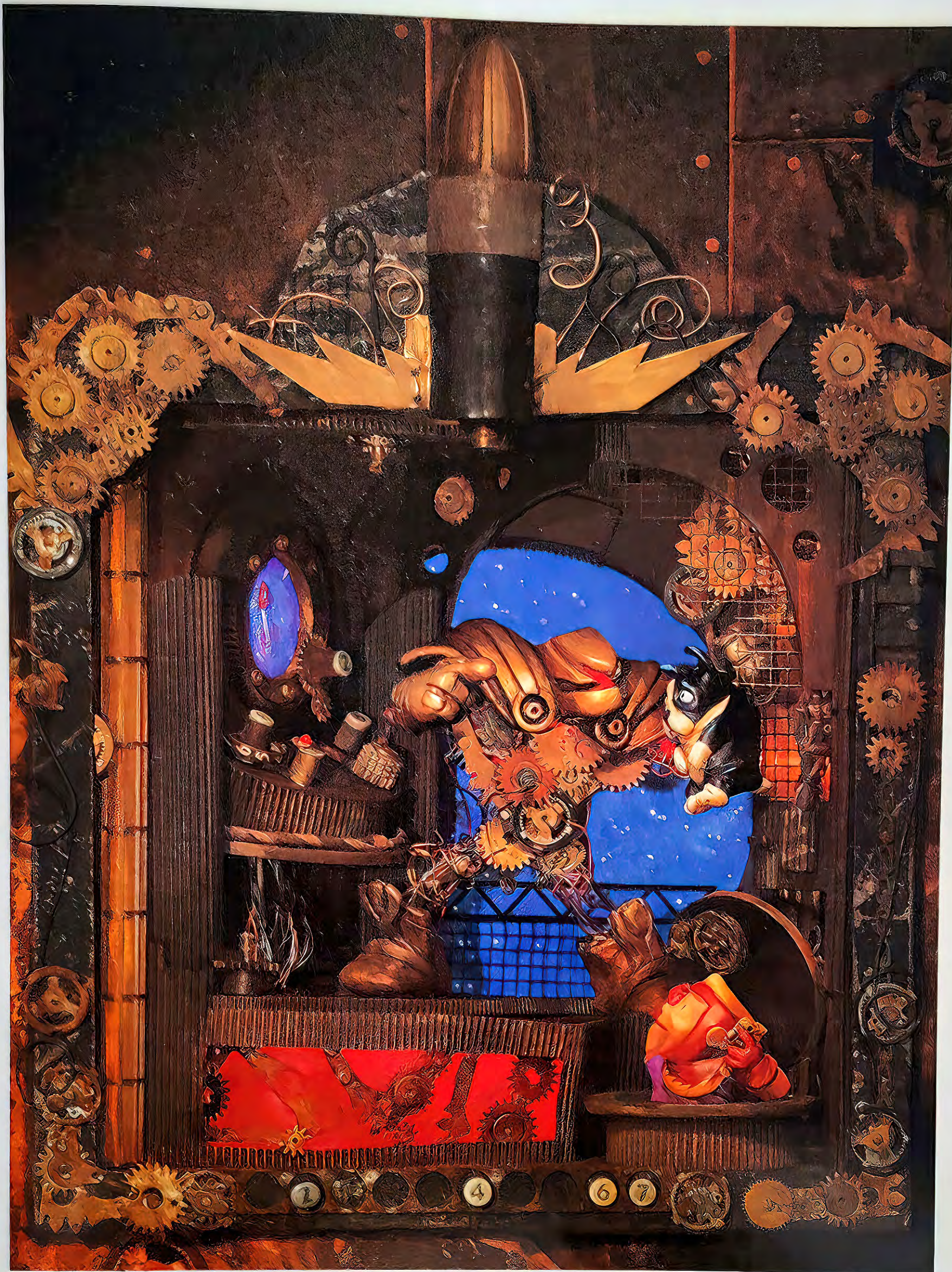
C E R T I F I C A T E
D I M E N S I O N A L



Swamp Thing copyright © and TM 1996 D.C. Comics.

sculptor: TOM TAGGART
art director: Stuart Moore
photographer: Sal Trombino
client: D.C. Comics
title: Swamp Thing
medium: Clay

CERTIFICATE
DIMENSIONAL



sculptor: PEDRO MARTIN
client: Pedro Martin
title: Treasures I
medium: Mixed
size: 14"x14"

1
 sculptor: **RANDY BOWEN**
 designer: Bowen Design
 character creator: R. F. Outcault
 client: Gemstone
 title: The Yellow Kid
 medium: Bronze

2
 sculptor: **LISA SNELLINGS**
 art director: Lisa Snellings
 designer: Lisa Snellings
 client: Dark Caravan Series
 title: Don't Ask Jack
 medium: Clay & wood
 size: 17" tall

3
 sculptor: **SAMUEL H. GREENWELL**
 photographer: Bob Hessner
 client: Jayco Hobbies
 title: Time Bandit
 size: 12" tall

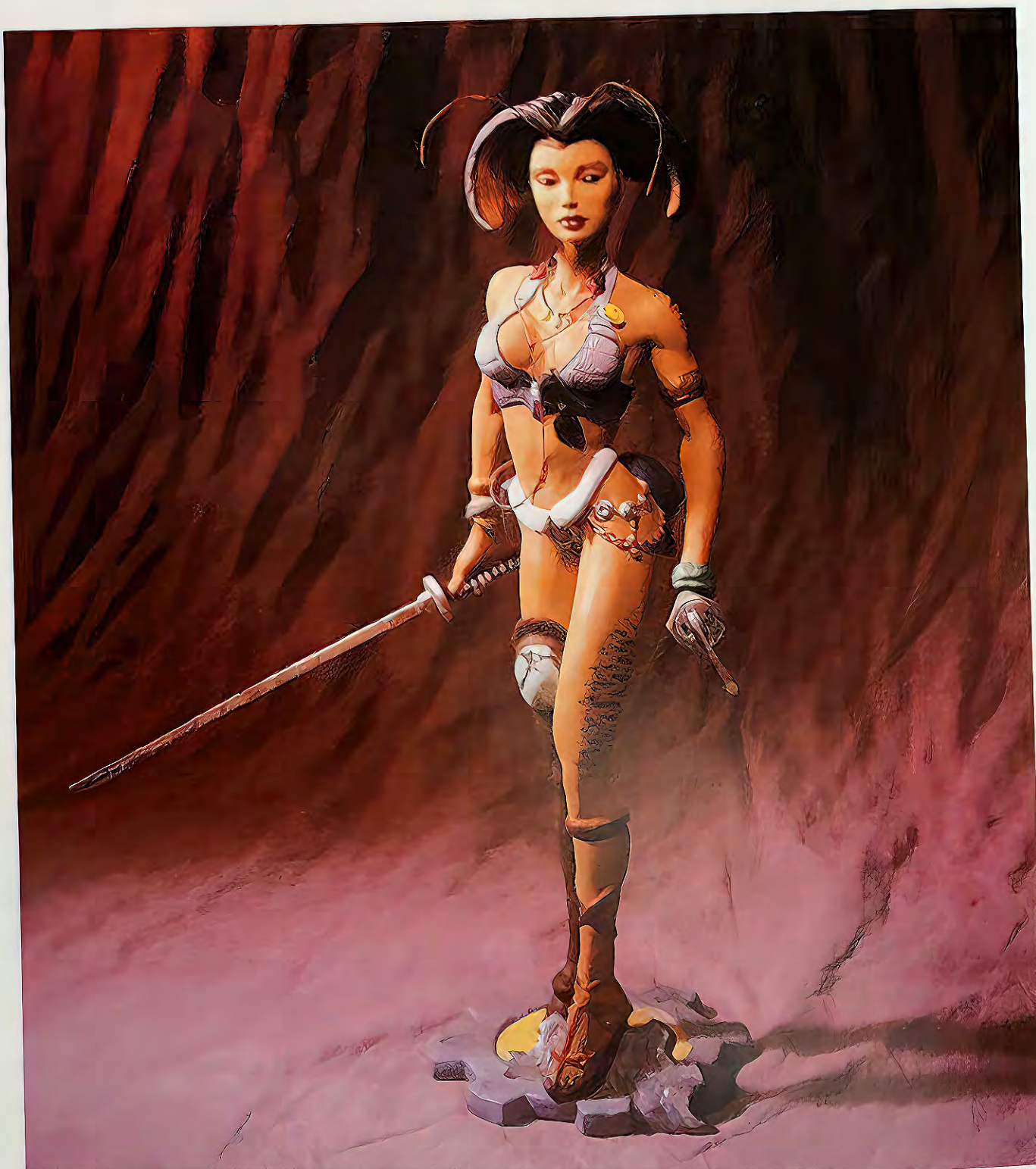
4
 sculptor: **CLAYBURN MOORE**
 designer: Clayburn Moore
 client: Full Bleed
 title: Pitt Bronze
 medium: Bronze
 size: 10 1/8" tall



2



3





Spectrum III
DIMENSIONAL



1
sculptor: VINCENT CANTILON
title: Stormcrow the Necromancer
medium: Bronze
size: 23" tall



2
sculptor: TONY McVEY
title: Gillman (kit)
medium: Cast resin
size: 9" tall



3
sculptor: PEDRO MARTIN
client: Pedro Martin
title: Treasures II
medium: Mixed
size: 14"x14"

4
sculptor: MARK NEWMAN
art director: Mark Newman
designer: Mark Newman
client: Newmanoid Models
title: Neil Andrythal
medium: Resin casting
size: 10 1/2" tall



Spectram III
DIMENSIONAL



1
sculptor: TONY McVEY
title: Juvenile T-Rex
medium: Cast resin
size: 13" wide

2
sculptor: TONY McVEY
title: Simple Pleasure
medium: Cast resin
size: 25½" tall

3
sculptor: RANDY BOWEN
designer: Michael Wm. Kaluta/Randy Bowen
client: Graphitti Designs
title: The Shadow Bust





Spectrum III
DIMENSIONAL



1
sculptor: RANDY BOWEN
designer: Randy Bowen
client: Bowen Design
title: The Decapitator

2
sculptor: CLAYBURN MOORE
designer: William Tucci/Clayburn Moore
client: William Tucci/Crusade Comics
title: Shi
medium: Polyresin
size: 13" tall

3
sculptor: STEPHEN HICKMAN
designer: Stephen Hickman
client: Bowen Design
title: The Call of Cthulhu
medium: Polyform
size: 8" tall





Spectrum III
DIMENSIONAL

G O L D A W A R D
I N S T I T U T I O N A L



artist: JAMES GURNEY

art director: Jane Lahr

designer: Judy Turziano

client: Turner Publishing

title: Flight of Fancy

medium: Oil on board

size: 18"x26½"

SILVER AWARD
INSTITUTIONAL



artist: SCOTT GUSTAFSON
art director: David Usher & Jennifer Oakes
designer: Scott Gustafson
client: The Greenwich Workshop
title: Rumpelstiltskin
medium: Oil
size: 26" x 32"



artist: FRANK FRAZETTA
art director: Maria Cabardo
designer: Maria Cabardo
client: Everway: Wizards of the Coast
title: The Spring Born
medium: Oil

C E R T I F I C A T E
I N S T I T U T I O N A L



artists: JAY HONG
designer: Jay Hong
client: Self Promotion
title: Trick or Treat
medium: Acrylic
size: 10"x14"



1
 artist: **DITERLIZZI**
 art director: Angela DeFrancis
 designer: DiTerlizzi
 client: DiTerlizzi Illustration
 title: Endless Journey
 medium: Ink & watercolor
 size: 20"x30"

2
 artist: **JOHN BOLTON**
 art director: Kim Francisco
 designer: Kim Francisco
 client: Wizards of the Coast
 title: Vampire: The Eternal Struggle
 medium: Mixed

3
 artist: **WES BENSCOTER**
 art director: Wes Bencoter
 designer: Wes Bencoter
 title: Lowlife
 medium: Acrylic
 size: 18"x24"





Copyright 1996 by James Gurney, courtesy of the Greenwich Workshop

1

artist: **JAMES GURNEY**
 art director: Scott Usher
 client: The Greenwich Workshop
 title: Twilight in Bonabba
 medium: Oil on board
 size: 118"x184"

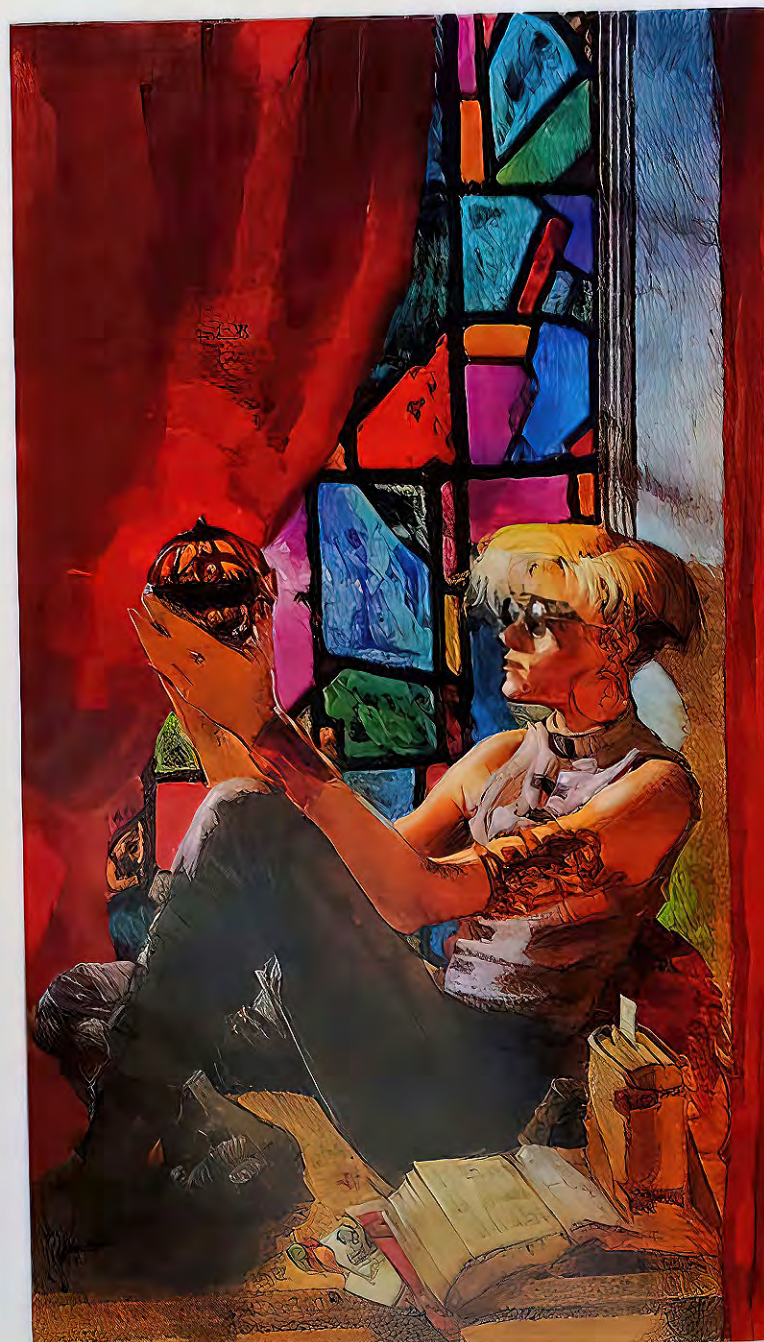
2

artist: **TERESE NIELSEN**
 art director: Ted Adams
 designers: John Ubrich & Tobias Queck
 client: Wildstorm Productions
 title: Savant
 medium: Acrylic & gouache
 size: 65"x11 1/2"

3

artist: **BRIAN FROUD**
 art director: Maria Cabardo
 designers: Maria Cabardo
 client: Everway/Wizards of the Coast
 medium: Mixed

2





Spectrum III
INSTITUTIONAL



1
 artist JERRY LOFARO
 art ~~medium~~ Jerry Lofaro
 subject Jerry Lofaro
 theme Self promotion/ American Showcase
 title Nothing Will Distract Me
 From My Next Assignment
 medium Acrylic
 size 16"x20"

2
 artist JOE JUSKO
 art ~~medium~~ Bruce Miller
 subject FPG
 title John Carter of Mars
 medium Acrylic
 size 21"x23"

3
 artist GARY RUDDELL
 art ~~medium~~ Jim Burn
 subject Gary Ruddell
 theme Burn Publications
 title Dystopian World
 medium Oil
 size 18"x24"





Spectra III
INSTITUTIONAL



1
artist **JOHN ZELEZNIK**
client: Zeleznik Illustration
title: Z1-AV79
medium: Acrylic
size: 15"x21"



2
artist **GEOF DARROW**
art director: Maria Cabardo
designer: Maria Cabardo
client: Everway/Wizards of the Coast
title: Magic Hunger
medium: Ink & gouache



3
artist **DAVID DeVRIES**
art director: Ben Plavin
client: Fleer Corporation
title: Red Skull
medium: Acrylic
size: 7 1/8"x9 1/4"

4
artist **DAVID DeVRIES**
art director: Ben Plavin
client: Fleer Corporation
title: Namor
medium: Acrylic
size: 8"x11"

Red Skull copyright © & TM 1994 by Marvel Entertainment Group



Copyright © 1995 by Marvel Characters, Inc. All Rights Reserved.

Spectron III
INSTITUTIONAL



1

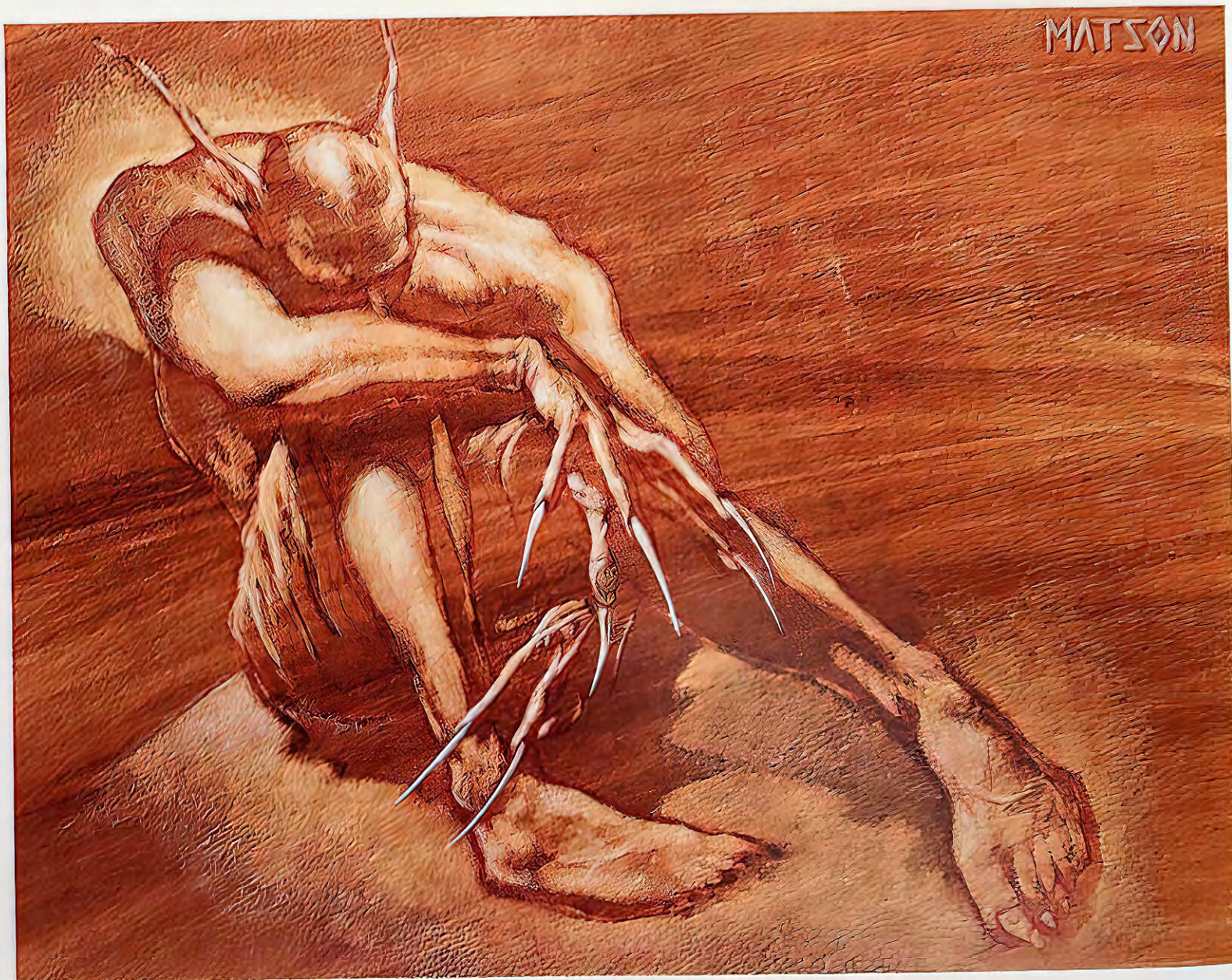
artist: MARK COVELL
art director: Mark Covell
medium: Oil
size: 25"x19"

2

artist: JOHN MATSON
art director: Chris McDonough
designer: John Matson
client: White Wolf, Inc.
title: Fetal Position
medium: Mixed
size: 5 1/4"x6 1/4"

3

artist: MARC GABBANA
designer: Marc Gabbana
client: Self promotion
title: It's Alive
medium: Gouache
size: 14"x18"





Spectra III
INSTITUTIONAL



1
 artist: PATRICK WHELAN
 art director: Patrick Whelan
 designer: Richard Burmood
 client: Mastergraphics
 title: Holiday
 medium: Oil & acrylic
 size: 37"x15"

2
 artist: STEVEN ASSAEL
 art director: Steven Assael
 designer: Steven Assael
 client: Steven Assael
 title: Claire
 medium: Oil on board
 size: 16"x12"

3
 artist: RICK BERRY
 designer: Rick Berry
 client: Last Unicorn Games
 title: Virtual Orpheus
 medium: Oil/digital



2



Spectrum III
INSTITUTIONAL

1



2



1

artist: **WES BENSCOTER**
 art director: Wes Bencoter
 designer: Wes Bencoter
 client: Wes Bencoter
 title: Standpoint
 medium: Acrylic
 size: 18"x24"

2

artist: **RICK BERRY**
 designer: Rick Berry
 title: Chainknit
 medium: Oil/digital

3

artist: **K.D. MATHESON**
 art director: Rochelle Phister
 client: Dark's Art Parlour
 title: Mona Verde
 medium: Acrylic on paper
 size: 36"x48"

4

artist: **JOE JUSKO**
 client: Harris Comics
 title: Vampirella
 medium: Acrylic
 size: 16"x26"

3





Lampirella copyright © TM 1996 by Hanna Barbera

Spectra III
INSTITUTIONAL



1
 artist: MARC GABBANA
 designer: Rochelle Phister
 client: Self promotion
 title: Going Places!
 medium: Gouache
 size: 14"x24"

3
 artist: SEAN COONS
 art director: David Mocarski
 title: Super Patriot
 medium: Acrylic & bronze leaf
 size: 12"x16"



Sabretooth copyright © TM 1996 by Marvel Entertainment Group

2
 artist: DAVID DeVRIES
 art director: Ben Plavin
 client: Fleer Corporation
 title: Sabretooth
 medium: Acrylic
 size: 8"x11"

4
 artist: DOUG CHIANG
 art director: Doug Chiang
 title: Robot Wars
 medium: Acrylic
 size: 9 1/2"x11"





Spectrum III
INSTITUTIONAL

1

artist: JAEI
 designer: Claudia Goodridge
 client: MBI (Danbury Mint)
 title: Dream Fantasy
 medium: Oil & acrylic
 size: 30"x26"

2

artist: WILLIAM STOUT
 client: Terra Nova Press
 title: White Bear King Valemon
 (after T. Kittelsen)
 medium: Ink & watercolor on board
 size: 6 1/4"x9 1/4"

3

artist: SCOTT GUSTAFSON
 art director: David Usher
 client: The Greenwich Workshop
 title: Advice From a Caterpillar

4

artist: CHUCK GILLIES
 art director: Josh Hanft
 client: Elizabeth Stone Gallery
 title: Little Red Riding Hood
 medium: Acrylic
 size: 10"x16"



2



3





1

artist: DOUG CHIANG
art director: Doug Chiang
title: Robot Wars
medium: Acrylic
size: 7"x11"

2

artist: JAY HONG
client: Self promotion
title: Breaking Through
medium: Acrylic
size: 10"x15"

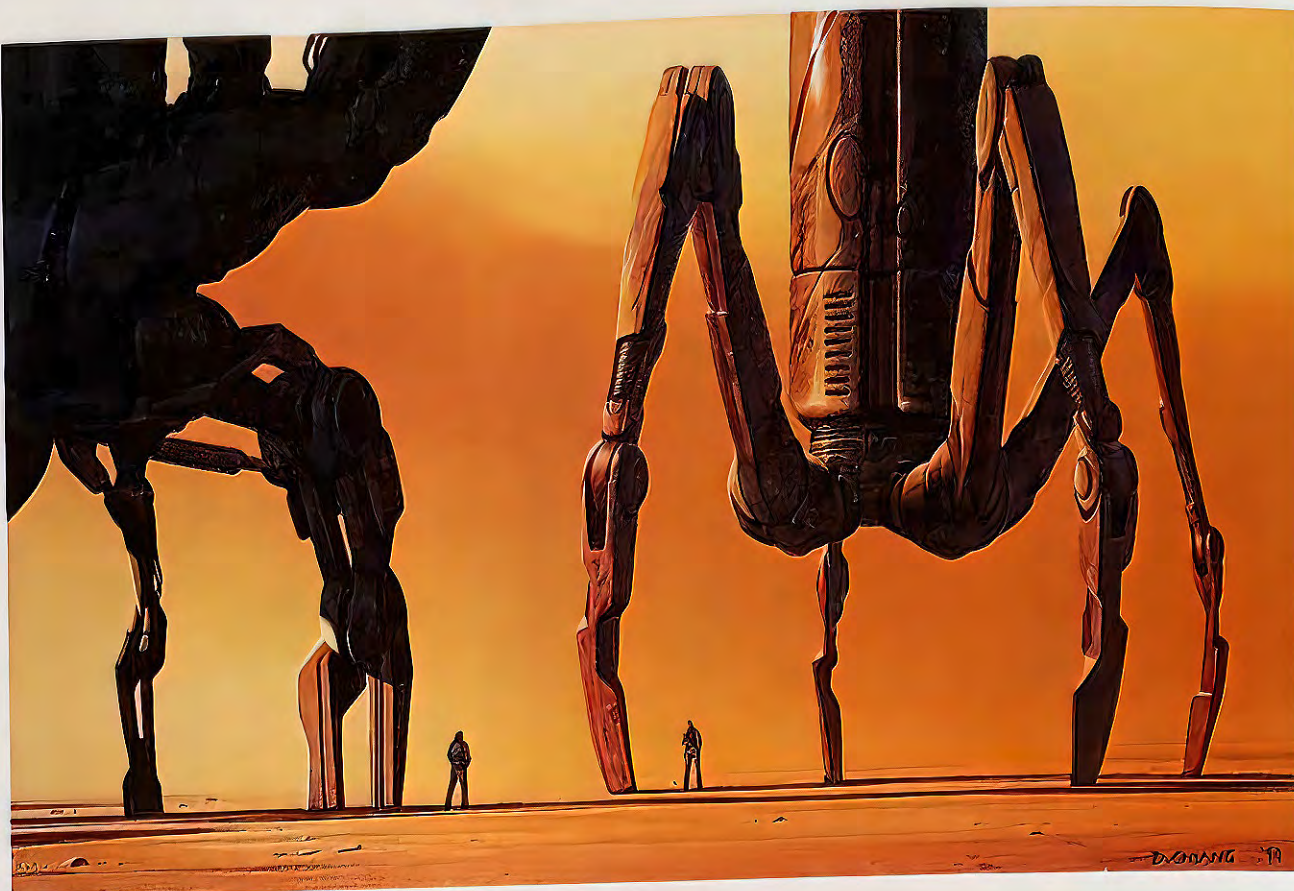
3

artist: RICK BERRY
client: Self promotion
title: Oracle
medium: Digital

4

artist: MORGAN WEISTLING
art director: Morgan Weistling
client: The Hamilton Collection
title: Star Wars
medium: Oil
size: 15"x15"

1



2



3





Star Wars copyright © and TM 1996 by Lucas Films Ltd

Spectram III
INSTITUTIONAL

1

artist: **DON MAITZ**
 art director: Keith Parkinson
 designers: Mike Ploog
 client: FPG
 title: Cleric
 medium: Oil on masonite
 size: 11"x14"

2

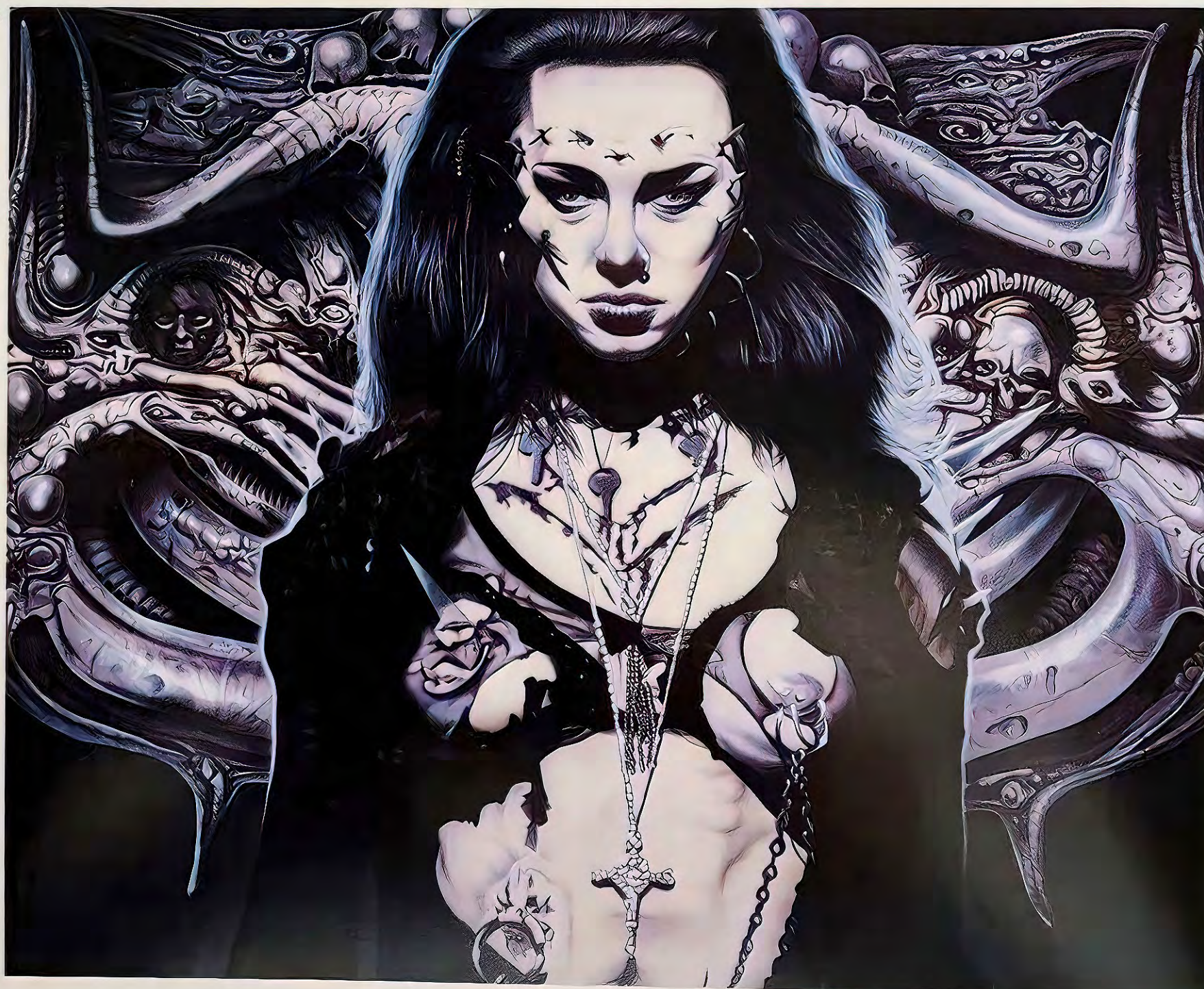
artist: **JEFF PITTARELLI**
 client: Self promotion
 title: Julie's Nightmare
 medium: Acrylic on canvas
 size: 60"x48"

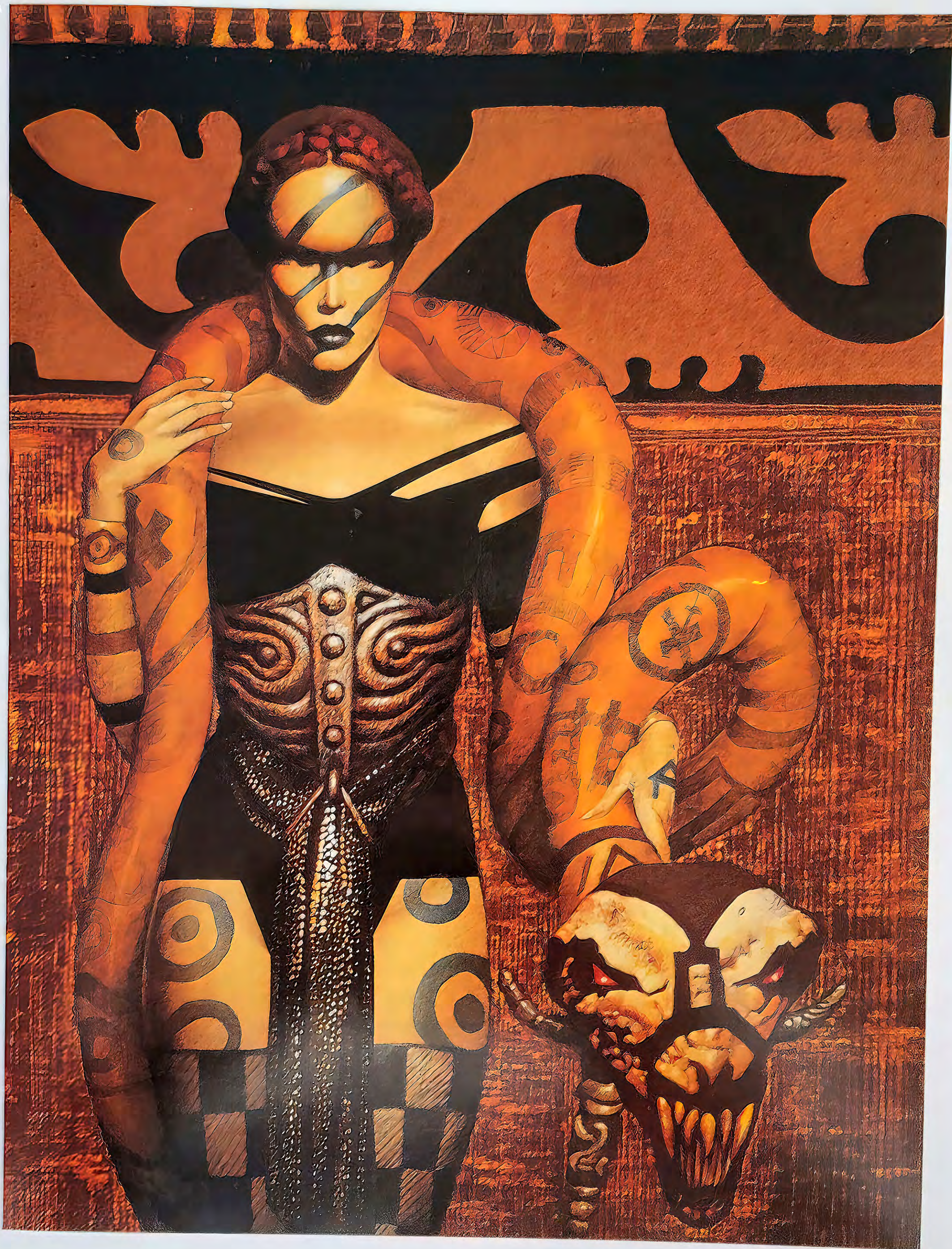
3

artist: **JOHN BOLTON**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Everway/Wizards of the Coast
 medium: Mixed



2





Spectrum III
INSTITUTIONAL

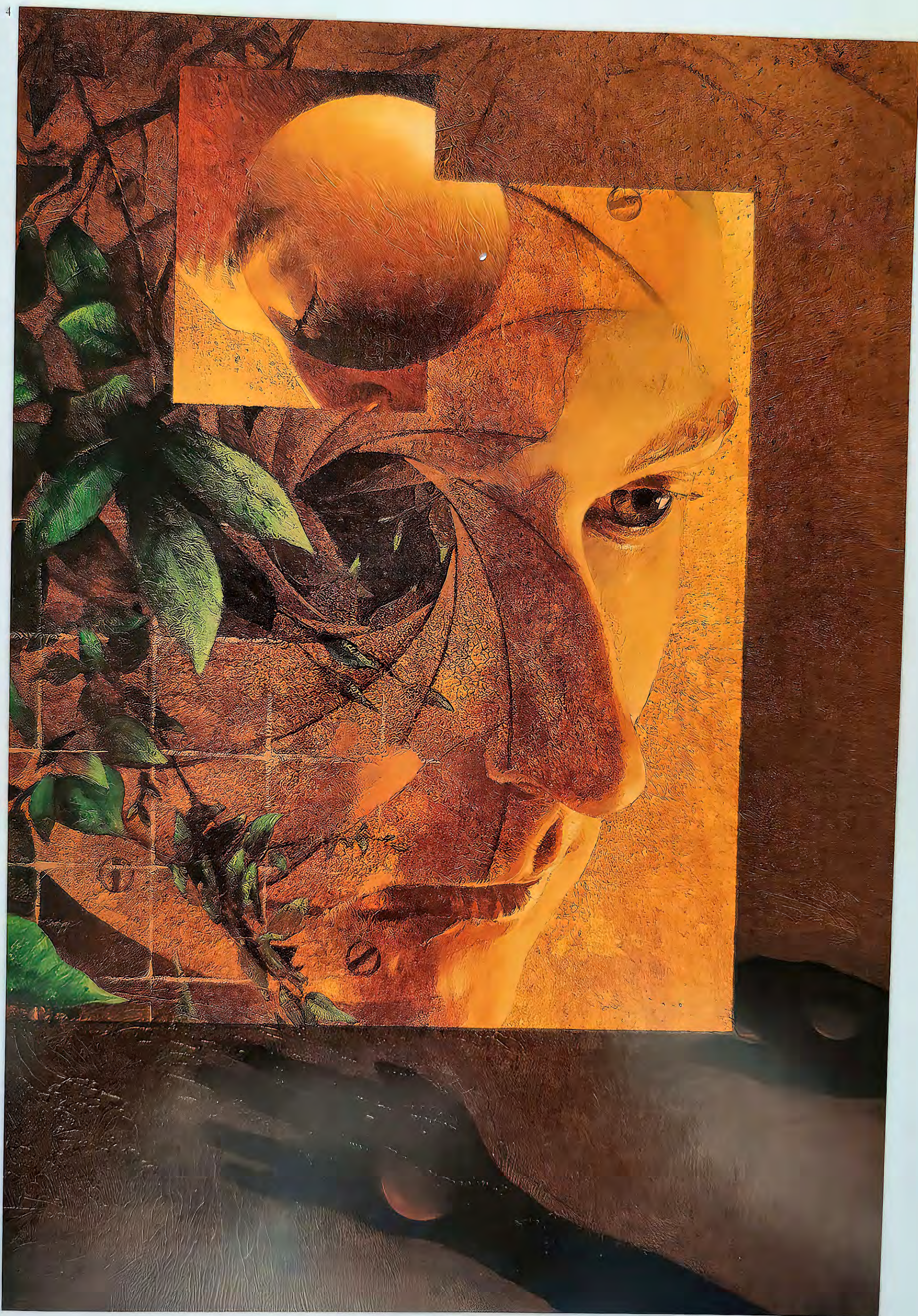
1
 artist: **TIM O'BRIEN**
 designer: Tim O'Brien
 client: Self promotion
 medium: Oil
 size: 22"x14"

2
 artist: **PATRICK ARRASMITH**
 art director: Adina Sales
 title: Self Portrait
 medium: Acrylic & scratchboard
 size: 11"x17"

3
 artist: **ROBH RUPPEL**
 client: FPG
 title: October 1
 medium: Oil
 size: 8"x10"

4
 artist: **MATT MANLEY**
 art director: Richard Lebeson
 designer: Matt Manley
 client: RSVP 21
 title: Wandering Between Two Worlds...
 medium: Oil
 size: 12"x17"





Spectrum III
INSTITUTIONAL

1

artist: **ERIC BOWMAN**
 art director: Eric Bowman
 designer: Eric Bowman
 title: Big Top
 medium: Acrylic
 size: 9"x16"

2

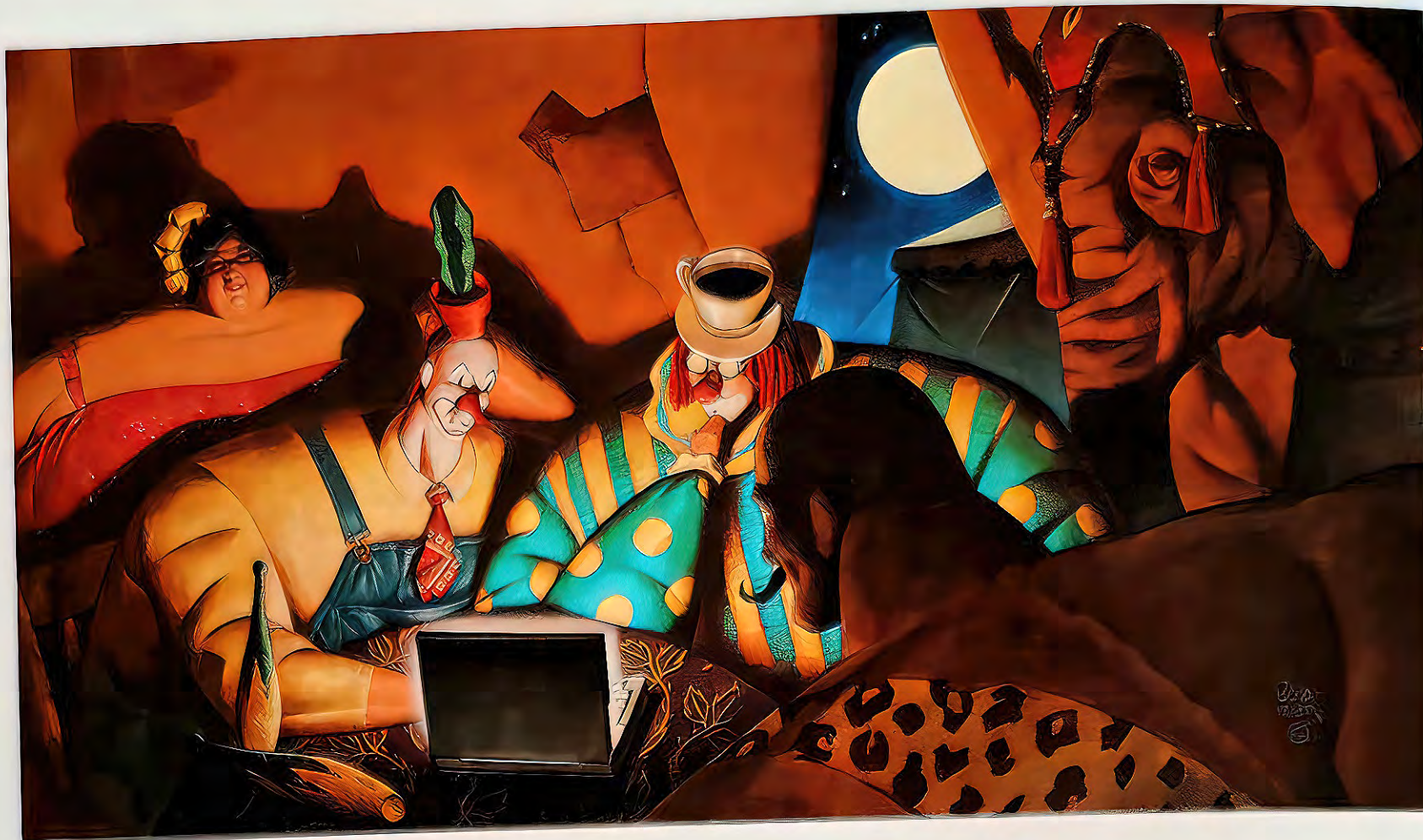
artist: **RICK BERRY**
 with Darrel Anderson
 client: Last Unicorn Games
 title: Zophiel
 medium: Digital

3

artist: **RICK BERRY**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Everway/Wizards of the Coast
 title: The Witch
 medium: Oil

4

artist: **ROB BLISS**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Ars Magica/Wizards of the Coast
 medium: Mixed



3



2





Spectrum III
INSTITUTIONAL

1
 artist: DAVID DeVRIES
 art director: Tom Brevoort
 client: Marvel Entertainment
 title: Wolverine vs Sauron
 medium: Acrylic
 size: 20"x15"

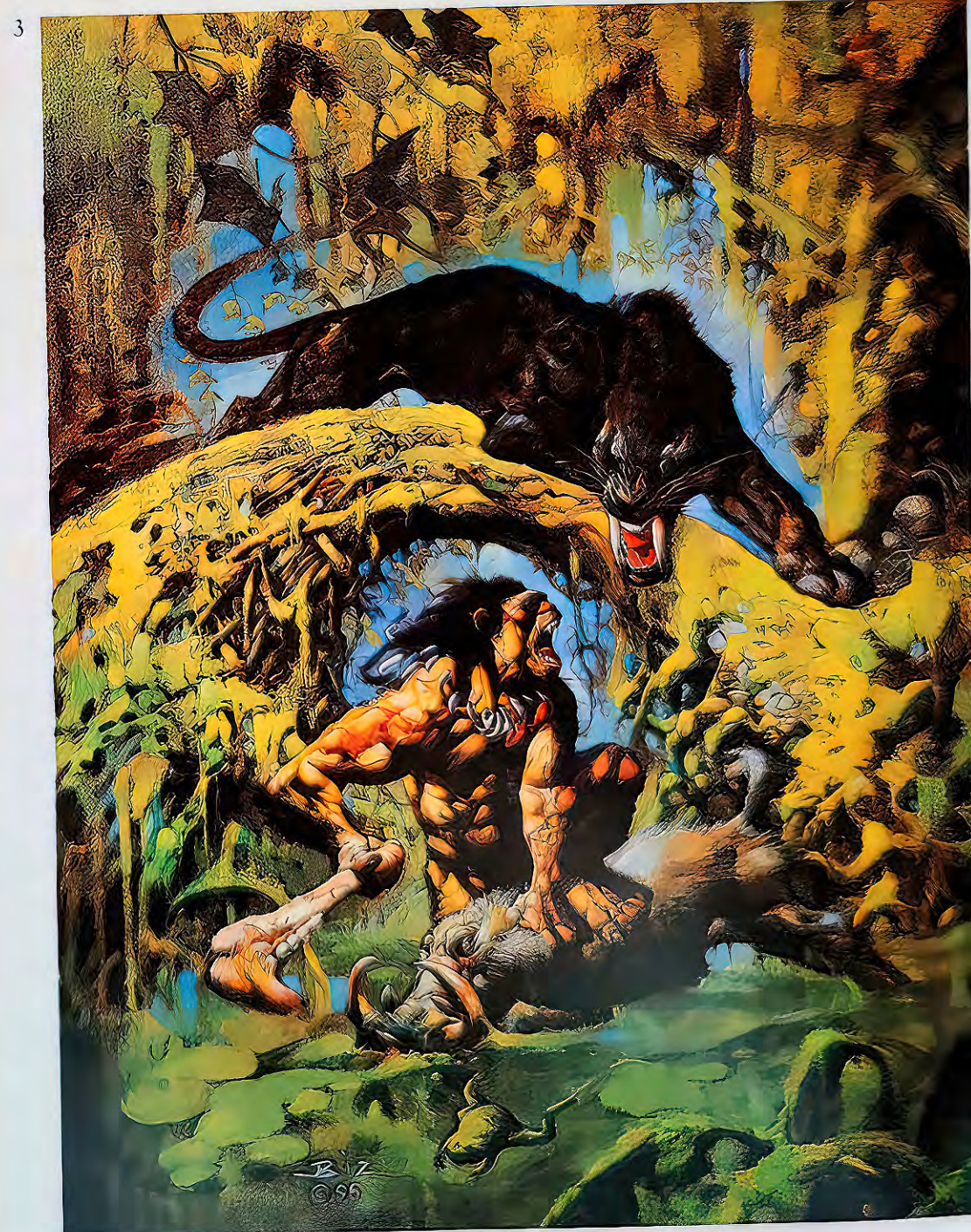
2
 artist: WILLIAM STOUT
 client: Terra Nova Press
 title: All Hallow's Eve
 medium: Ink & watercolor
 size: 6 1/2"x9"

3
 artist: SIMON BISLEY
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 medium: Oil

4
 artist: DAVID DeVRIES
 art director: Ben Plavin
 client: Fleer Corporation
 title: Rogue
 medium: Acrylic
 size: 8"x11"



Wolverine & Sauron copyright © & TM 1996 by Marvel Entertainment Group





Regio copyright © & TM 1996 by Marvel Entertainment Group.

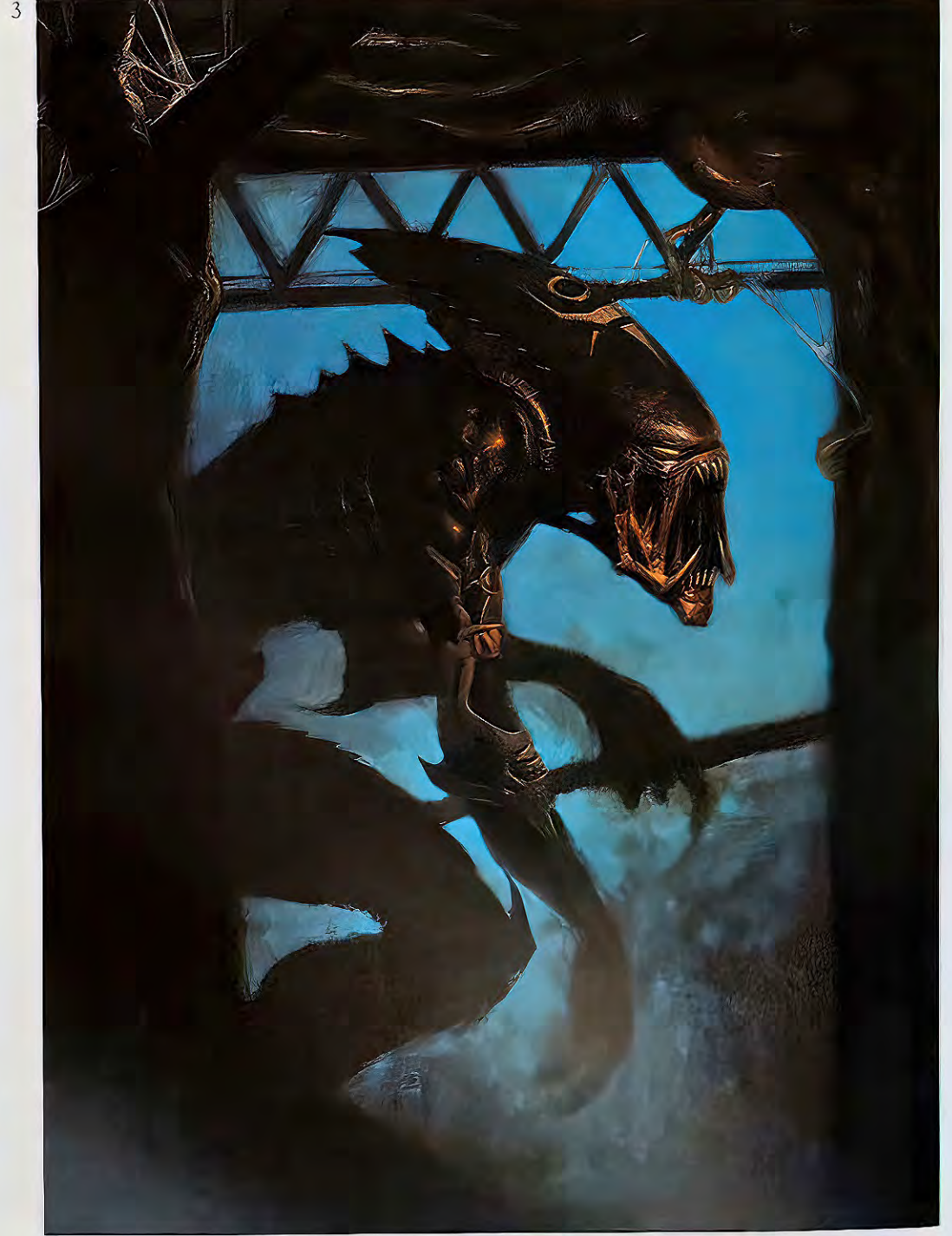
Spectra III
INSTITUTIONAL

1
 artist: TODD LOCKWOOD
 art director: Todd Lockwood
 client: Self promotion
 title: Hell Friezes 1: Cerberus
 medium: Pencil
 size: 10½"x14"

2
 artist: LAUREL BLECHMAN
 client: Marvel Entertainment
 title: Ghost Rider
 medium: Acrylic
 size: 14"x20"

3
 artist: JAY HONG
 designer: Jay Hong
 client: Self promotion
 title: Alien Warrior
 medium: Acrylic
 size: 14"x20"

4
 artist: K.D. MATHESON
 art director: Rachelle Phister
 client: Dark's Art Parlour
 title: The Lord of the Flies
 medium: Acrylic on paper
 size: 50"x69"



Ghost Rider copyright © & TM 1996 by Marvel Entertainment Group



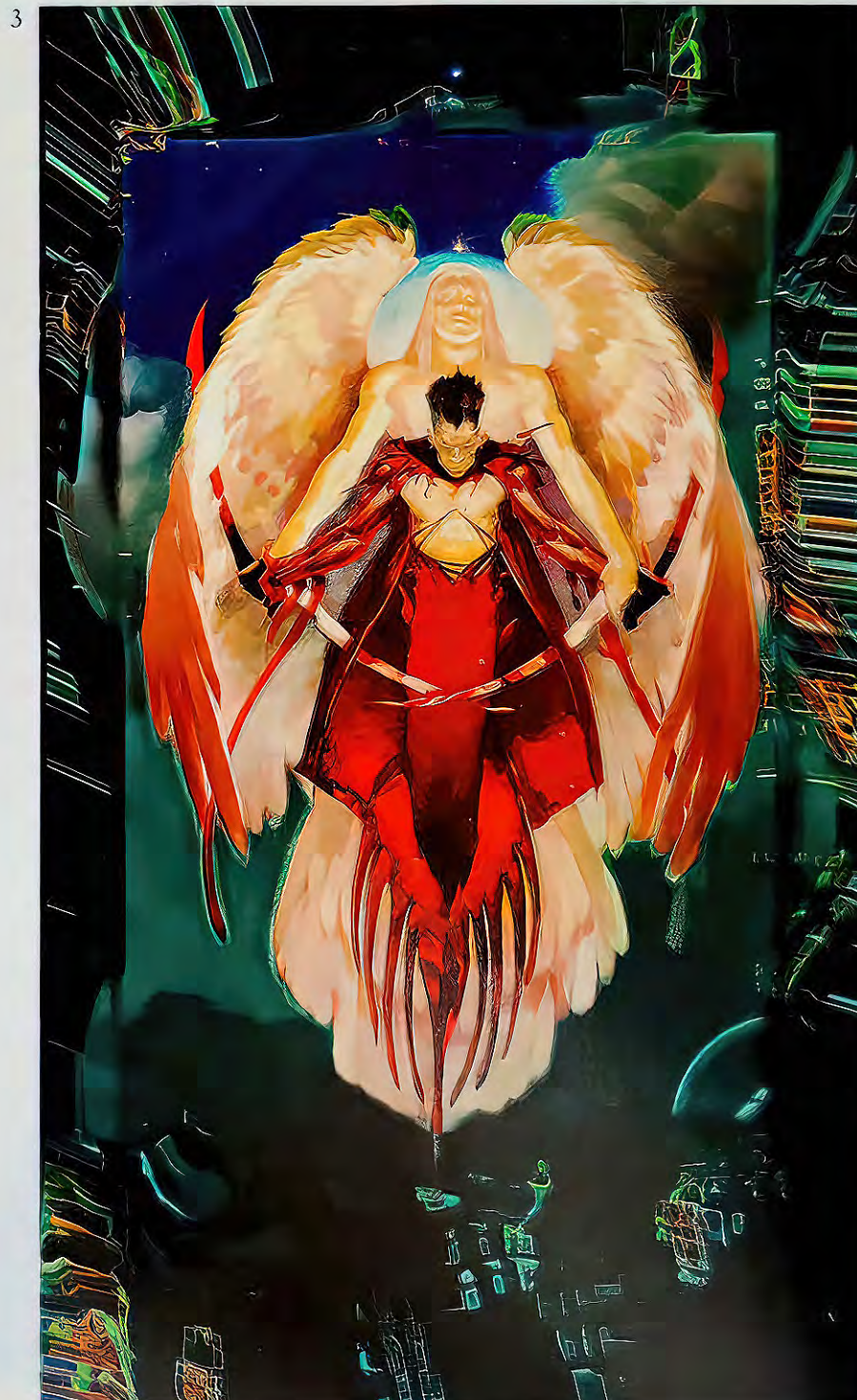
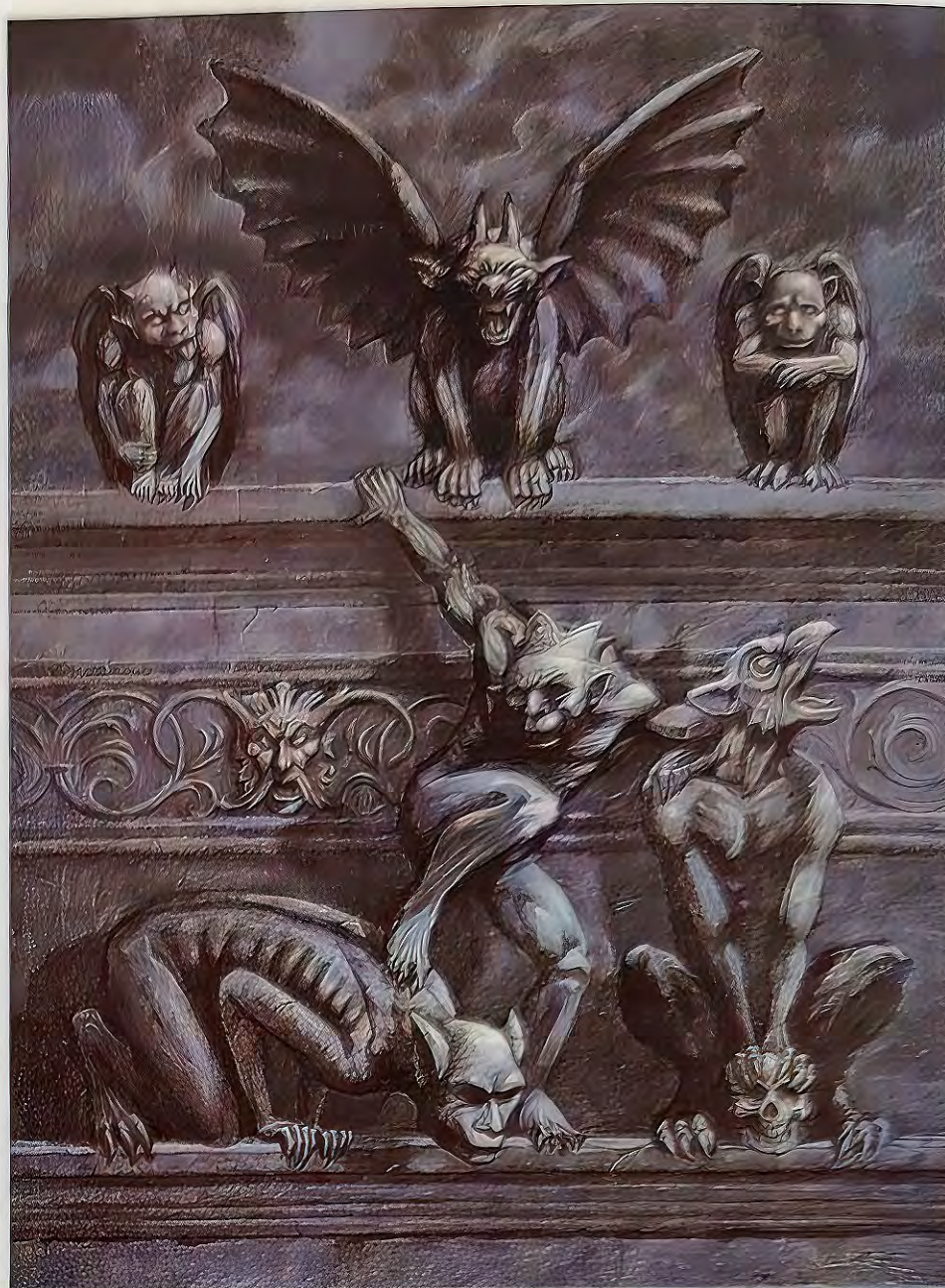
Spectrum III
INSTITUTIONAL

1
 artist: **JOSEPH VARGO**
 art director: Joseph Vargo
 client: Monolith Graphics
 title: Gargoyles
 medium: Acrylic
 size: 18"x24"

2
 artist: **DAVID A. CHERRY**
 art director: Felicia Brown
 client: The Hamilton Collection
 title: The Lovers
 medium: Acrylic
 size: 30"x40"

3
 artist: **RICK BERRY**
 with Michael Wm. Kaluta
 client: Last Unicorn Games
 title: Heresy
 medium: Oil & digital

4
 artist: **WILLIAM STOUT**
 client: Terra Nova Press
 title: Sea Fantasy
 medium: Ink & watercolor on board





1

artist: DARREL ANDERSON
 client: Braid Media Arts
 title: Clockwork Ballet
 medium: Digital

2

artist: MARK COVELL
 art director: Mark Covell
 medium: Oil
 size: 18"x13"

3

artist: IAN MILLER
 art director: Maria Cabardo
 client: Wizards of the Coast
 medium: Mixed

4

artist: RICK BERRY
 art director: Maria Cabardo
 client: Wizards of the Coast
 medium: Oil

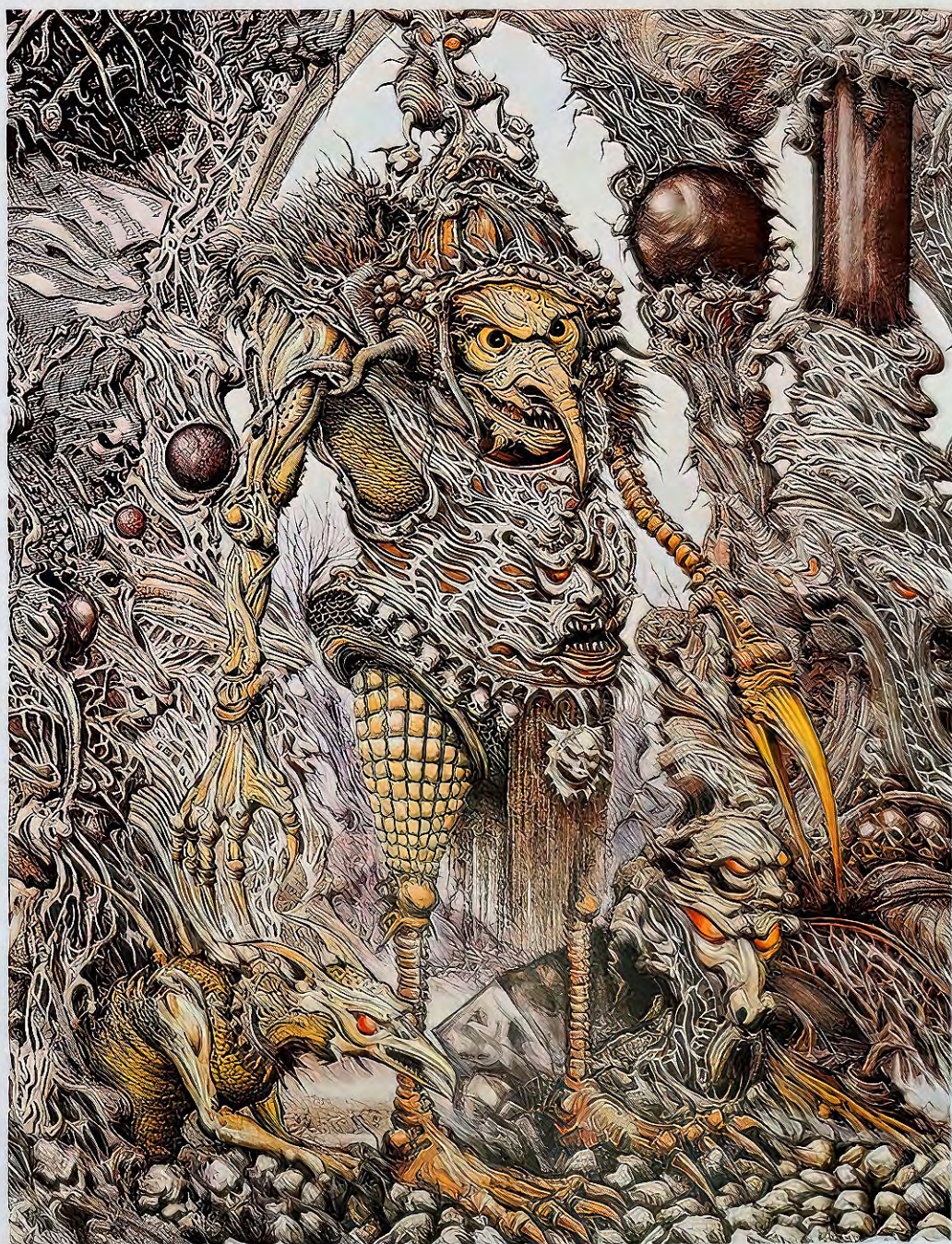
1



2



3





Spectrum III
INSTITUTIONAL



1
 artist: **ROB BLISS**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 title: Untitled
 medium: Mixed

2
 artist: **WILLIAM STOUT**
 client: Terra Nova Press
 title: Dragon's Slumber
 medium: Ink & watercolor
 on board
 size: 6½" x 9½"

3
 artist: **JOHN POUND**
 designer: John Pound
 title: The Temptation
 of St. Mickey
 medium: Acrylic
 size: 24" x 30"

4
 artist: **ROB BLISS**
 art director: Maria Cabardo
 designer: Maria Cabardo
 client: Wizards of the Coast
 medium: Mixed



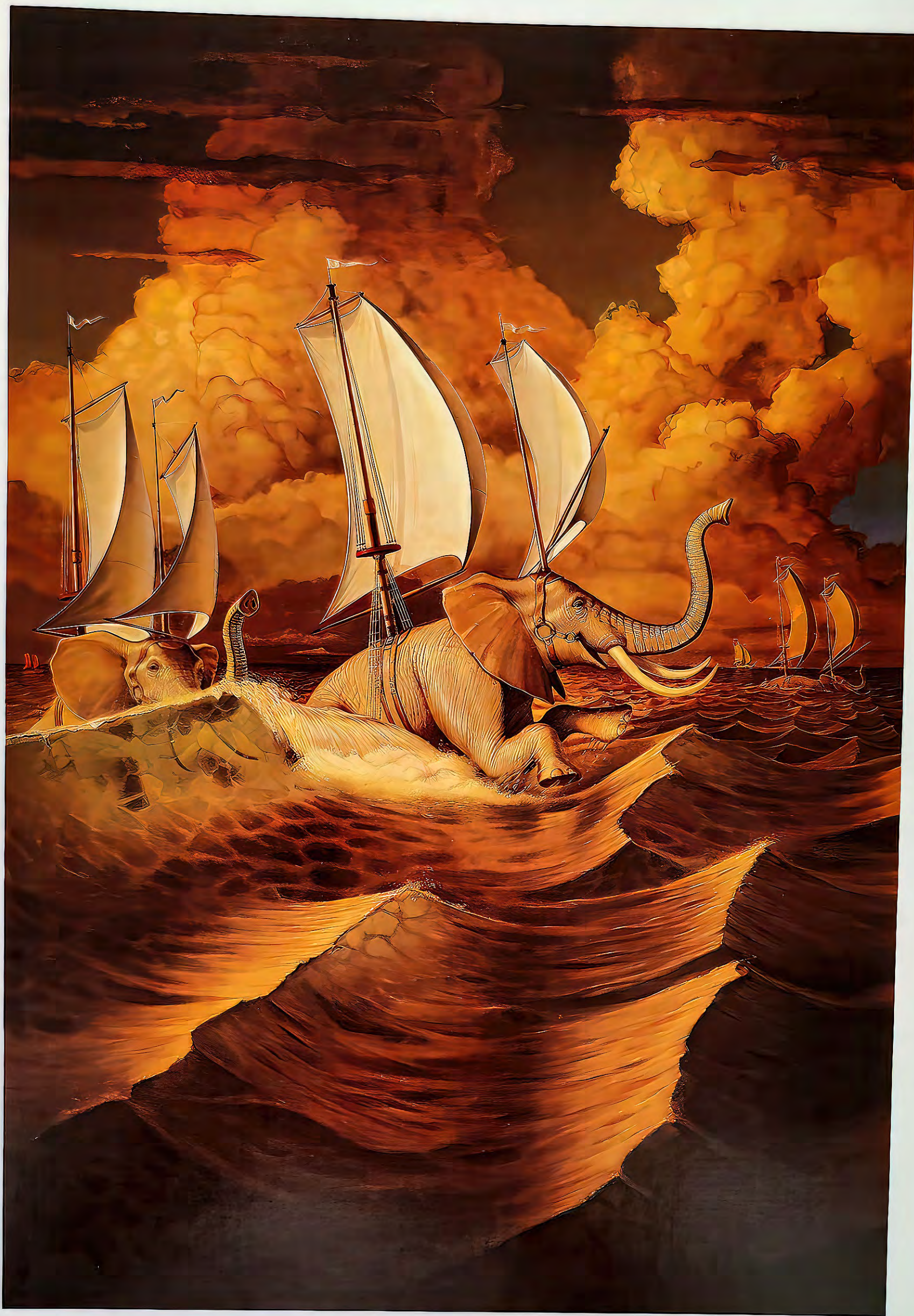


G O L D A W A R D
U N P U B L I S H E D



artist: STEVEN ASSAEL
art director: Steven Assael
designer: Steven Assael
client: Steven Assael
title: Twister
medium: Oil on board
size: 40"x60"

S I L V E R A W A R D
U N P U B L I S H E D



artist: TIM O'BRIEN
designer: Tim O'Brien
medium: Oil
size: 16"x26"

C E R T I F I C A T E
U N P U B L I S H E D



artist: WALTER VELEZ
art director: Walter Velez
designer: Walter Velez
title: Dragontails
medium: Acrylic
size: 18"x30"

C E R T I F I C A T E
U N P U B L I S H E D



artist: JON FOSTER
designer: Jon Foster
title: Alignment
medium: Mixed
size: 10"x14"



1
 artist: CARL LUNDGREN
 art director: Michele Lundgren
 title: No Blood...So Far
 medium: Oil on board
 size: 60"x34"

2
 artist: MICHAEL WHELAN
 title: Crux Humanus
 medium: Digital
 size: 5"x5"

3
 artist: JOHN RUSH
 client: Eleanor Ettinger Gallery
 title: Study of a Winged Figure
 medium: Oil on canvas
 size: 16"x24"





Spectrum III
UNPUBLISHED

1

artist: **STEVE FERRIS**
 title: Queen of the Nile
 medium: Oil
 size: 30"x30"

2

artist: **RICHARD HESCOX**
 art director: Richard Hescox
 designer: Richard Hescox
 title: The Dreaming Sea
 medium: Oil
 size: 27"x23"

3

artist: **BARCLAY SHAW**
 client: Barclay Shaw
 title: Vespéral Clouds
 medium: Oil
 size: 32"x48"



2





Spectrum III
UNPUBLISHED

1



2



1

artist: HEIDI TAILLEFER
 title: Harbinger's Tail
 medium: Acrylic
 size: 30"x40"

2

artist: RAY-MEL CORNELIUS
 client: Dallas Society of Illustrators
 title: Widow Maker
 medium: Acrylic
 size: 11"x12"

3

artist: JAY JOHNSON
 client: Jay Johnson Illustration
 title: The Hit
 medium: Digital
 size: 9"x10"

4

artist: BILL NELSON
 art director: Bill Nelson
 designer: Bill Nelson
 client: The Creative Company
 title: Sprouter
 medium: Mixed
 size: 7"x11"

3





1



1
 artist: DAVID MARTIN
 title: Heart of Thunder
 medium: Oil
 size: 60"x36"

2
 artist: BILL NELSON
 art director: Bill Nelson
 designer: Bill Nelson
 client: The Creative Company
 title: Stumpy
 medium: Mixed
 size: 7"x11"

3
 artist: EZRA TUCKER
 client: Ezra Tucker
 title: American Storm
 medium: Oil
 size: 34"x24"

4
 artist: EZRA TUCKER
 client: Ezra Tucker
 title: Midday Monarch
 medium: Oil
 size: 28"x18"

2



3



4



Spectrum III
UNPUBLISHED

1

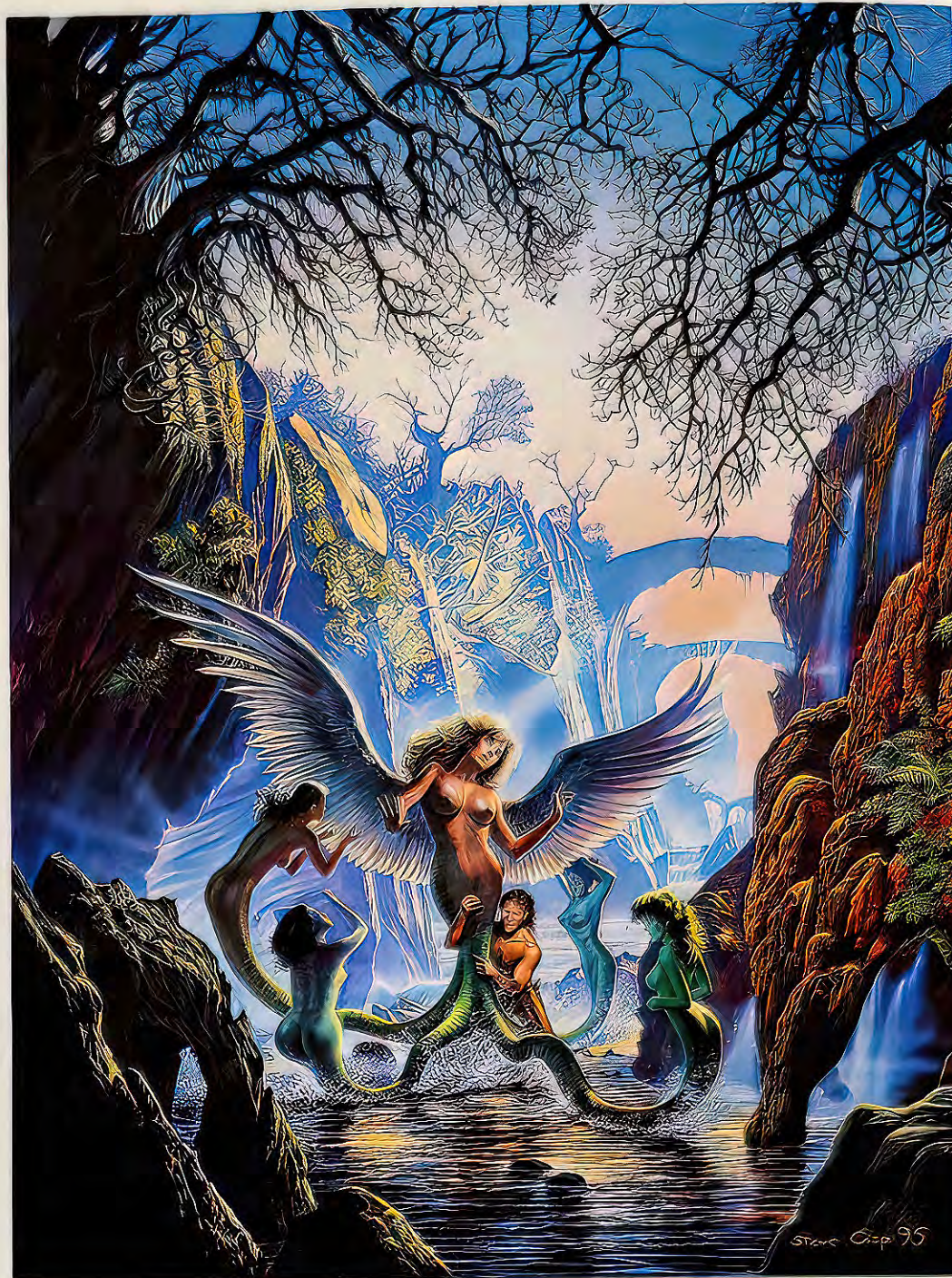
artist: STEVE CRISP
title: Ogen's Quest
medium: Gouache & acrylic
size: 18"x24"

2

artist: JON FOSTER
art director: Jon Foster
title: Ghost Dance
medium: Oil
size: 40"x26"

3

artist: MIKE MIGNOLA
art director: Scott Dunbier
designer: Mike Mignola
client: Wildstorm Productions
title: Hellboy
medium: Ink & watercolor
size: 16"x22"



2





Spectrum III
UNPUBLISHED



1
artist: CARLOS BUTTS
title: Abrasion/Cavity

2
artist: WILL WILSON
client: The John Pence Gallery
title: Pulling Strings
medium: Oil
size: 16"x20"

3
artist: FRED FIELDS
art director: Fred Fields
designer: Fred Fields
client: Self promotion
title: Sweet Necktar
medium: Oil
size: 11"x13½"

4
artist: ARMAND BALTAZAR
art director: Jeff Fey
title: Fairy Tales Taught Us
About a World That Might Be
medium: Oil
size: 17"x22"





Spectrum III
UNPUBLISHED



1
 artist: DAVE TERRILL
 art director: Dave Terrill
 title: Mantis
 medium: Mixed
 size: 11"x14"

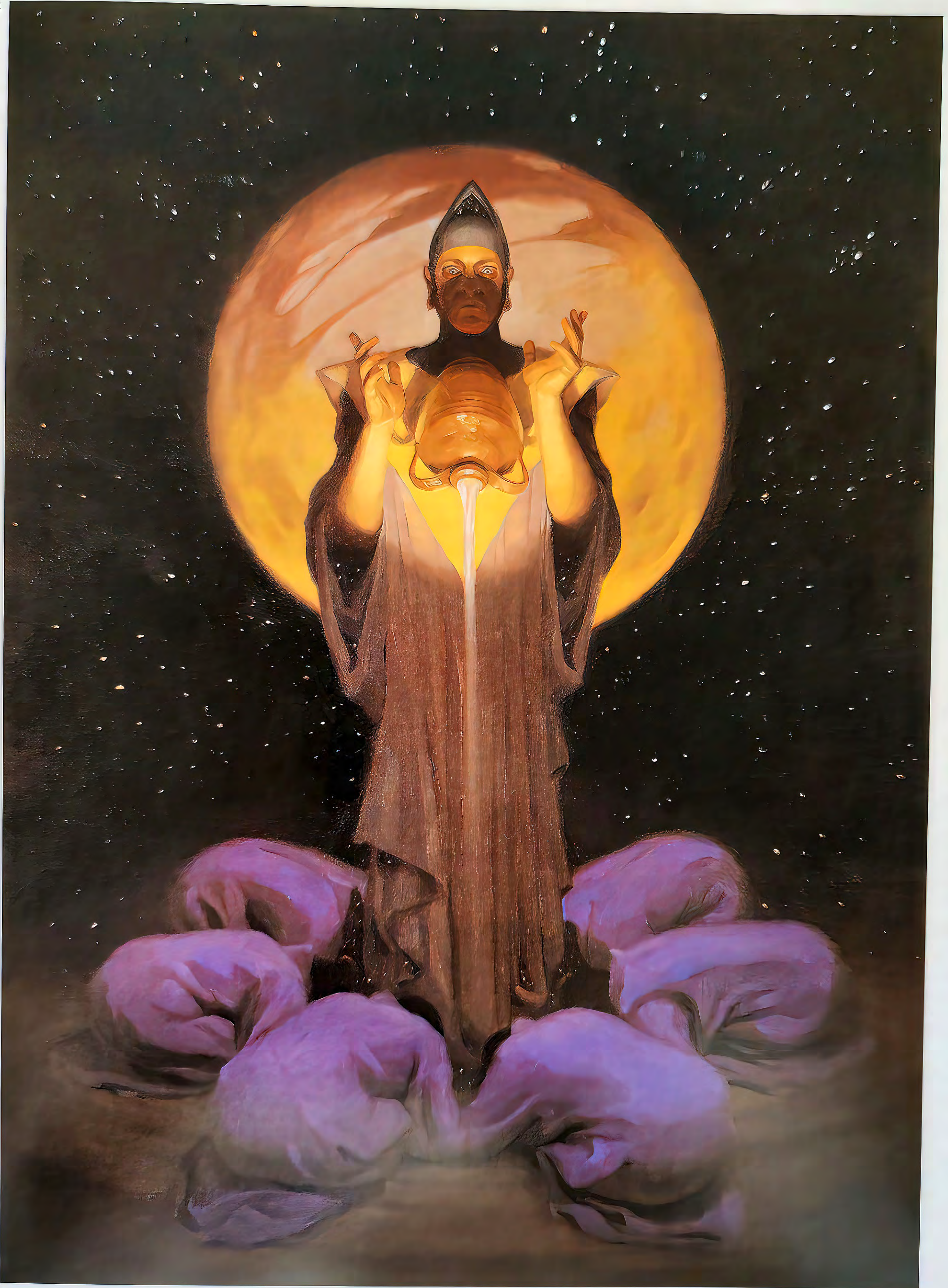


2
 artist: LARS GRANT-WEST
 art director: Lars Grant-West
 title: An Unusual Friendship
 medium: Oil on canvas
 size: 22"x32"



3
 artist: SEAN COONS
 title: Tic Toc
 medium: Acrylic
 size: 8"x11"

4
 artist: MICHAEL ASTRACHAN
 medium: Oil
 size: 16"x22"



Spectrum III

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Spectrum 3 was designed on a Macintosh 7100Power PC and a Macintosh II CI.

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